

International Bank Note Society Journal



Grand Prize for London I.B.N.S. Celebration,
October 6-7...page 6

Volume 40, No. 2, 2001

WORLD BANKNOTES

5 October 2001



Portugal. 1920 1000 Escudos trial.
Estimate: £2,000-3,000

A large selection of World Banknotes will be sold in conjunction with the IBNS convention of 6 & 7 October.

The catalogue will be available approximately 5 weeks before the sale and will be available on our web site at www.spink-online.com approximately 3 weeks prior to the sale.

Enquiries and catalogues

Kate Chiari at Spink.

Tel: +44 (0)20 7563 4080 Fax: +44 (0)20 7563 4085 Email: kchiari@spinkandson.com

SPINK

FOUNDED 1666

COINS BANKNOTES MEDALS STAMPS

A MEMBER OF THE CHRISTIE'S GROUP

THE TRADITION • THE EXPERIENCE • THE RESULTS

69 Southampton Row, Bloomsbury, London WC1B 4ET Tel: +44 (0)20 7563 4000 Fax: +44 (0)20 7563 4066 E-mail: info@spinkandson.com
55 East 59th Street, 15th Floor, New York, NY10022 Tel: +1 212 486 3660 Fax: +1 212 980 9825 E-mail: spinknewyork@spinkandson.com

The I.B.N.S. Journal is published quarterly by the International Bank Note Society, a non-profit educational society, and is distributed free of charge to its members. Founded in 1961, the Society now has a membership of approximately 2200, with representation in over 100 countries.

MEMBERSHIP DUES & FEES

The current annual dues, in U. S. Dollars and U. K. pounds, are:

| | | |
|--------------------|---------|--------|
| Regular membership | \$20.00 | £14.00 |
| Family Membership | 25.00 | 17.00 |
| Junior Membership | 10.00 | 7.00 |
| Life Membership | 400.00 | 275.00 |

Applications for all categories of membership may be obtained from the general secretary or the assistant general secretary.

Changes of address may be sent to the general secretary, Milan Alusic (address next page).

ADVERTISEMENT RATES

| Size | 1 Issue | | 4 Issues | |
|--------------|-------------------|------|----------|------|
| Full page | \$200 | £140 | \$725 | £500 |
| Half page | 110 | 75 | 375 | 260 |
| Quarter page | 60 | 40 | 200 | 140 |
| Eighth page | 35 | 25 | 125 | 85 |
| Classified | .40 .275 per word | | | |
| Minimum | 9. | 5.70 | | |

No agency commissions granted.

A 10% discount is allowed provided payment is received with the advertising copy. Lists must arrive camera ready. Special positions: \$35 or £25.00 extra, per insertion. Outside backcover (color) \$125 (£85) surcharge per insertion. Accounts are due and payable within thirty days.

Classified ads are also accepted. The rate is 40¢ or .275p. per word, minimum 30 words (\$12.00 or £8.25). No discounts are allowed for classified advertisements; payment is required in advance.

All correspondence relating to ads, including payments and copy, should be addressed to:

Joseph E. Boling
P.O. Box 4718
Federal Way, WA 98063-4718
(253) 839-5199 FAX (253) 839-5185
E-Mail: joeboling@aol.com
Ad deadlines: 1st of January, April,
July and October.

or to the U. K. Advertising manager:

Pam West
P.O. Box 257
Sutton
Surrey SM3 9WW, England
Telephone: 0181-641-3224

Ad deadlines: 15th of December, March,
June and September.

I.B.N.S. Journal

Volume 40, No. 2, 2001

Editor, Steve Feller



Dear I.B.N.S. friends,

The advent of the third millennium offers great perspectives to the world of paper money. We are living a privileged moment, in which our hobby is developing with increasing interest around the world. After my half a century of active militancy in the world of paper money, this choice is of great satisfaction. The primary task of I.B.N.S. is to promote and to direct these developments. The second I.B.N.S. task is to actively operate for the protection of our own members in both collecting and marketing.

This is the topic that we are called to debate, these are the tasks that we must carry out.

We have begun to examine the answers to the two questionnaires we sent to you in The Journal. As you know, the two questionnaires had the aim of letting us know members opinions and to improve I.B.N.S. activities and services. Our goal is to best develop I.B.N.S. itself. We are grateful for the answers that you have sent us and the results of your suggestions will be on our website.

Regarding the survey on I.B.N.S. services, we have received numerous complaints regarding the inefficiency of former European Librarian Michael Turner. Many members, in the last years, have not received answers to their requests for information and consultation of the I.B.N.S. European library. We have removed him from this office entrusting the position to a new member in charge, that will carry out this service with due regard to our members needs. Soon we are going to put on the I.B.N.S. site a comprehensive list of the material in the library and every interested member will have the possibility to carry out research, consulting and whatever needs he may have.

Also we have found that, because of the previous inefficient management of our former European Secretary, many new members had never received their membership card, nor the I.B.N.S. publications, nor renewal notices. We are resolving those problems thanks to the new European Secretary. Laurence Pope's hard and consistent work is a tribute to his competence, effectiveness and enthusiasm.

Our possibility to improve the function of our organization is directly related to your availability to report and to collaborate in solving our problems. Let us know your opinions and complaints. Perhaps, something will change for the best.

Guido Crapanzano, President

CONTENTS

| | | | |
|--|---|--|----|
| President's Message | 1 | A Review Of The Work of Sukeichi Oyama For The American Bank Note Company, 1891-1899 | 14 |
| Editor's Column | 2 | by Mark D. Tomasko | |
| Society Officers | 2 | Bank Notes in the Belgian Congo – Part III | 28 |
| Letters to the Editor | 4 | by David B. August | |
| Special Invitations | 6 | Rachel Notes Acquiring a Piece – Part II | 39 |
| Sukeichi Oyama, Security Engraver His Work for Japan and the U.S. Bureau of Engraving and Printing | 6 | by Ray Feller | |
| by Gene Hessler | | My First talk on a Bank Note | 48 |
| | | by Christof Zellweger | |
| | | 2000 I.B.N.S. Literary Awards | 49 |
| | | Minutes | 49 |
| | | Ads | 54 |

Articles published in this Journal are copyrighted
and may not be reproduced in any form without
written consent of the I.B.N.S. and/or the author.

Editor's Column



What a glorious celebration we had in Memphis! Our fortieth anniversary party was quite a show. The breakfast was great, the atmosphere electric, and the awards first class in execution, the raffle fun and funny at the end. Imagine when our emcee, Joe Boling, realized that his number in fact was the last one chosen and thus he was the grand prize winner of a US\$1000 bill—what a moment that was. Much of the credit for making this a first-class event has to go to our president Guido Crapanzano. The hall was filled with a few hundred well-wishers. Dozens of people were signed up as new members as a direct result of our celebration.

Our society will continue its fortieth celebration in London this October. Please see the details on page 6 of this issue. President Crapanzano is again determined to have a high quality event there—trust me it will be based on what I saw. Plan to visit and join the fun if at all possible.

Of course, Ray and I enjoyed our annual trek to Memphis. Besides bank notes it is wonderful to spend time with your daughter for a whole weekend! We saw our friends and met a few new ones. Only 11 months to go... You might note that Ray's column, a two-part story which concludes this quarter, is based on her observations of various shows. If you read closely you might be able to recognize some well-known bank note enthusiasts.

This issue also celebrates the talents of bank note engraver from Japan. It is a bit unusual to use two articles, both of them detailed scholarly works, to the same topic in our magazine but the coordinated efforts of Gene Hessler and Mark Tomasko deserved this placement in my view. We also conclude a great series of articles on the notes of the Belgium Congo by David August.

Have fun in the hobby

Steve Feller, Editor

Society Officers

President

Guido Crapanzano
Via Marradi, 5
1-20123 Milano ITALY
++39-02-805-6228
Fax 39-02-8691-1909
crapanzano@tin.it

General Secretary*

Milan Alusic
PO Box 1642
Racine, WI 53401 U.S.A.
++1-262-554-6255
milana@wi.net

U.K. Auctioneer*

David Hunt
20 Oakdale Close, Ovenden
Halifax, W Yorks HX35RP U.K.
++44-1422-351646

Chair, Education Committee

Lawrence A. Smulczynski
Box 263
Shalimar, FL 32579 U.S.A.
++1-850-651-1382
skifla@prodigy.net

Journal Editor*

Steven A. Feller
Physics Dept. Coe College
1220 1st Ave, N.E.
Cedar Rapids, IA 52402 U.S.A.
1-319-393-7052 (home)
1-319-399-8633 (office)
Fax: 1-319-399-8748
sfeller@coe.edu

First Vice President

Howard A. Daniel III
PO Box 989
Deltaville, VA 23043-0989
++1-804-776-9161 U.S.A.
howard@seasiantreasury.com

Treasurer* (also

General Advertising Mgr.)

Joseph E. Boling
PO Box 4718
Federal Way WA
98063-4718 U.S.A.
++1-253-839-5199
fax++1-253-839-5185
joeboling@aol.com

European Librarian

Pending

Chair, Grievance/

Discipline Committee*

Christof Zellweger
Giessenstr. 3
CH-9434 Au (SG)
SWITZERLAND
fax++41-71-744 0669
skanderbeg@bluewin.ch

Chair YN Committee*

Rachel S. Feller
355 N. Mentzer Road
Robins, IA 52328 U.S.A.
velcrowed@aol.com

Second VP, (also Newsletter Editor*)

Murray Hanewich
PO Box 594
Oyen AB T0J 2J0 CANADA
++1-403-664-2334 (also fax)
iskandar@telusplanet.net

Asst. General Secretary/

Asst. Treasurer*

Mr. Laurence M. Pope
2 Tattershall Drive
Market Deeping
Peterborough PE6 8BS U.K.

U.S. Librarian

American Numismatic Assn.
Attn: Librarian
818 North Cascade Ave.
Colorado Springs, CO
80903-3279 U.S.A.
1-719-632-2646
800-467-5725 (within U.S.)

Immediate Past President (also US Auctioneer *)

R.J. (Bob) Brooks
PO Box 6
Racine, WI 53401 U.S.A.
++1-262-681-4930

Asst chair, grievance and discipline committee *

David Carew
Loxley, Lutton Gowts
Lutton, Spalding
Lincs. PE12 9LQ England U.K.

Society Directors

James H. Adams

Thomas Augustsson

Alban Bogeat

Robert Cacciamani

Richard Fox

Brian Giese

E. (Ermelindo) Giulianini

Anthony R.G. (Tony) James

Andy Lim

U.S.A

Sweden

France

Italy

U.K.

U.S.

Italy

Australia

Singapore

Richard Lobel

Arthur Morowitz

Antonio E. Pedraza

Emil W. Schneider

Joel Shafer

Roy Spick

Jeremy Steinberg

Christof Zellweger

U.K.

U.S.A.

Colombia

Switzerland

U.S.A.

U.K.

U.S.A.

Switzerland

Additional Appointed Positions

Advertising Manager:

Joseph E. Boling*

U.S.A.

Assistant Advertising Manager:

Pam West*

U.K.

Awards Program Manager:

Milt Blackburn*

Canada

Legal Counsel:

Richard Herman*

U.S.A.

Archivist — Historian:

Peter J. Rader

U.S.A.

Honorary Director for Life:

William H. Stickle

U.S.A.

* Ex-Officio Member of the Board of Directors

Looking To Buy Or Sell? Krause Publications Delivers!



- 250,000 Worldwide Readers
- \$66,000 Average HHI
- \$42,000 Average Collection Market Value

For more than 45 years Krause Publications has delivered a huge marketplace—and *results*—to mailboxes around the world.

Can we deliver for you?



For More Information or for a Free Catalog

Call Toll-Free **800-258-0929** ABA4TM

Monday-Friday 7am - 8pm • Saturday 8am - 2pm CT

Or visit our website: www.coincollecting.net

Numismatic News • Weekly • 1 year \$32.00
World Coin News • Monthly • 1 year \$25.98
Coin Prices • Bimonthly • 1 year \$18.98
Coins Magazine • Monthly • 1 year \$25.98
Bank Note Reporter • Monthly • 1 year \$32.00



Letters to the Editor

Dear Editor,

I need some help from our readers with some Azad Hind (Free India) notes I recently purchased.

The story of Subhas Chandra Bose and his Indian National Army is well known. There is even a rumor that he had bank notes prepared for his provisional government during World War II, although they have never been seen.

The notes I am talking about are probably commemorative pieces issued as part of a fund-raising campaign. They all claim to originate from the Azad Hind Bank. There was such a bank in Rangoon, but there is no way to be certain that the notes in question came from that bank.

I am aware of notes in the following denominations; two five rupee values, one 10 rupee value, two 100 rupee values, and one 500 rupee value. Three such notes are illustrated in "World War Two Remembered," BNR Press, Schwan and Boling, page 768.

I would like to write about these strange bank notes for our I.B.N.S. readers, but I simply do not have enough data at the moment.

If you can shed light on any of these notes, their uses, dates of issue, or any other pertinent data it would be appreciated. I would also like to know more about the Azad Hind Bank.

Readers can write me at Herb Friedman, 734 Sunrise Avenue, Bellmore NY 11710, or E-mail me at BertF@webtv.net.

Sincerely,

Herbert A. Friedman,
I.B.N.S. #4374

734 Sunrise Avenue
Bellmore, NY 11710 U.S.A.

Dear Editor,

Enclosed you will find my short article on new bank notes from Nepal.

Nepal Issues Redesigned 500 and 1000 Rupees Bank Notes.

Last year redesigned 500 and 1000

rupee notes were released in Nepal. They bear the same signature as the previous issues. The lowest serial number prefix for the new 500 Rupees note which I have observed is "ka 60" while for the new 1000 Rupee note it is "ka 54."

The New 500 Rupee Note.

While resembling its predecessor, the recently issued redesigned 500 rupee note has the following new features:

Face:

1. At the lower left and lower right corner the face value "500" is given in Nepalese and Western figures respectively
2. The cartouches which accommodate the serial numbers are narrower.
3. The king's portrait is larger.
4. The frame which encompasses the field reserved for the water mark and the second serial number on the right half of the note is larger and without the two curved protrusions in the upper part.
5. The silver security thread is wider.
6. The watermark reproducing the king's crown on the previous issue is replaced by a new type which reproduces a portrait of the king with crown.
7. The legend in the central part of the notes is printed in smaller script



Face and back of 500 rupee note.
Previous issue.



500 rupee note. New issue.

and the title "Governor" below the signature appears without cartouche.

Apart from the change of the watermark, the following new features are not visible on the reproduction given as figure 3:

The denomination 500 is printed in relief in Nepalese figures above the first line of the legend.

In the central part of the upper and lower margin of the note stripes of different widths are printed. The ones in the upper frame have the letters NRI3 (for Nepal Rastra Bank) in between.

Back:

1. The frame on the left side of the note is redesigned and the Nepalese figure "500" is printed in dark color without cartouche in the lower left corner.

Apart from these there are several minor new features on the new notes which I do not mention.

Stripes are also printed on the upper and lower margin of the backside of the note. In between the upper stripes the letters NRB are printed reversed.

The New 1000 Rupee Note

The face of the new 1000 rupee notes show similar new features as the ones described for the face of the 500 rupee notes (see nrs. 3, 5 and 6). In addition the following new design details can be observed:

Face:

1. The legend in the central part of the note is smaller.
2. The serial number at the lower right is placed further to the right into a cartouche of new design.
3. The arch above the Swayambunath Stupa in the central part of the note is enlarged.

The following features are not clearly visible on the reproduction shown:

- a) On the upper and lower margin of the central part of the note oblique stripes are printed along with the capital letters NRB (standing for "Nepal Rastra Bank"), in the upper margin only.
- b) The denomination 1000 in Nepalese figures appears in relief to the left of the upper part of the Swayambunath stupa; it also appears in Western figures within an oblong rectangle to the right of the stupa's spire. Most probably this feature is meant to help blind people to identify the denomination of the note.

The back of the note has remained unchanged except for the stripes on the upper and lower margin and the letters NRB printed reversed in between the upper stripes.

The change from the old to the new type 1000 rupee notes must have occurred within the serial number range prefixed by "ka 54." The highest serial number I have observed for the old note is ka 54 022687 and the lowest serial number for the new type notes which I have seen is ka 54 347563.

It has been suggested that the elephant which forms the main design element of the back of this note looks more like an African elephant. Should



1000 rupee. New issue.

this be correct, then the Nepalese authorities missed the opportunity to change the design of the tusker to one resembling more to the Asian species.

Sincerely yours,

Wolfgang Bertsch, I.B.N.S. #8035
Bahnhofstra. 34
64380 Rossdorf, Germany

Dear Editor,

While I was reading the last Volume 40, No., I found a mistake in "The Hungarian Millenium commemorative Bank Notes" article, written by Mr Christof Zellweger.

The article says that the back of the 2000 forint bank note, bears the painting of Vajk getting baptized, who will be later St Stephen.

The truth is that the same painting is displayed at the Armenian Orthodox church, located in Antelias – Lebanon. The painting shows the famous St. Gregory, The Illuminator, who brought Christianity into Armenia 1700 years ago, and is baptizing and crowning King Dertad of Armenia, who is kneeling in front of him.

I am 100% sure, because the Armenian prelature assured me this information.

In addition, I was told that many of the same paintings are hung in churches all over Armenia.

John Ohannessian, I.B.N.S. #8518

Dear Editor:

What a great celebration the 40th I.B.N.S. Anniversary celebration was at the 25th IPMS Memphis Paper Money Convention. We want to especially thank Guido Crapanzano – I.B.N.S. President; Howard A. Daniel III, First Vice-president who chaired the event; Col. Joe Boling, Treasurer who was MC; Fred Schwan who assisted everyone, and Mike Crabb who chaired the Memphis Coin Club's 25th IPMS Paper Money convention and assisted with some of the arrangements for the celebration.

Larry Smulczenski was exactly right in what he said regarding the very gala breakfast celebrating the 40th I.B.N.S. Anniversary. It was the greatest awards breakfast we have ever attended. Numismatists and luminaries were there from around the world. With many countries represented this was truly an International event, for the International Bank Note Society. Thanks are also due to the many contributors of the wonderful prizes for the gala 40th celebration.

Thank you all for contributing the wonderful prizes for the event.

We, along with several others were honored with an I.B.N.S. awards medal at the 40th celebration. We are honored to receive such fantastic awards and want to thank the I.B.N.S. for the honor. I.B.N.S. has contributed so greatly to our numismatic & syngraphic hobby for many years. It is an honor and a privilege for me (John) to be a member of such a numismatically progressive organization. I am very proud to be a life member #132 of the I.B.N.S.. We tip our hat and congratulate the I.B.N.S. on their 40th year. We wish the organization great success in coming years and look forward vigorously to your 50th. We remain...

Yours in Numismatics,

John and Nancy Wilson



Face of 1000 rupee note. Previous issue.

I.B.N.S. 40th Anniversary London Awards and Celebration Meeting

Dear Members,

I.B.N.S. is organizing the 40th Anniversary London Awards and Celebration Dinner Meeting for October 6th. This will be concurrent with the World Paper Money Fair, sponsored by the I.B.N.S. London Chapter, 6th and 7th October 2001.

Enclosed in this I.B.N.S. Journal issue you will find the invitation for the gala dinner meeting and a ticket for the lottery connected with the event.

All members at the meeting will be guests of I.B.N.S. at the great gala dinner on Saturday evening (with a nominal charge of £10 [including guests], including refreshments).

Space is limited, and will be reserved for the first 150 member registrations. Please send your confirmation as soon as possible by mail, fax or e-mail to Roberto Cacciamani (see below).

During the Gala Dinner Meeting medals, testimonials and certificates will be presented to those members who have made special contributions to I.B.N.S. and to those friends who have promoted our hobby. There will also be a lottery drawing for over £3000 in prizes – first prize will feature a wonderful unrestored France 5000 francs 1918, and many others serious prize will follow! Winning tickets will be drawn ONLY from those members present at the gala dinner.

Warmest regards

Guido Crapanzano

I.B.N.S. President

Please send your reservations to:

President Assistant ROBERTO CACCIAMANI

Via Ramazzotti, 24, 20052- Monza- Italy

Tel. +039-039-249-9079 • e-mail: Roberto.Cacciamani@tin.it



I.B.N.S. ITALIAN CHAPTER 1st International Paper Money Show - VICENZA NUMISMATICA - FIERA DI VICENZA-19,20,21 October 2001

Scheduled to take place during the 10th Coin, Medal and Paper Money Fair **Vicenza Numismatica**, (one of the most important and established numismatic shows in Italy) the I.B.N.S. Italian Chapter is organizing the **1st International Paper Money Show**.

Dealers and collectors from all around the world are invited to attend:

Vicenza Numismatica offer excellent facilities and a large area reserved for paper money.

I.B.N.S. members will find free table where they can show and trade notes with collectors.

Just a few steps from Fiera di Vicenza:

Convention Hotel: HOLIDAY INN – Via degli Scaligeri – 36100 VICENZA – Italy

Tel 39-0444-344-111 – Fax 39-0444-566852

Special convention prices for dealers and collectors: single room £135.000 (US \$ 60) - double room £165.000 (US \$ 80)
Some tables (3 metres) will be available, in the paper money reserved area, at the special price of £300.000 (US \$135).

It is also possible to book half tables.

For further information please contact :

Mr. Cristian Randon +39.0444.969.984 – commerciale@vicenzafiera.it, or:

Capitolo Italiano I.B.N.S., PO Box 94, I -20052 Monza, MI ibnsitaly@hotmail.com

Vicenza is an historic town situated in North East Italy, only 40 miles from **Venice**. VICENZA NUMISMATICA offer you the wonderful opportunity to attend the Paper Money Fair and to combine it with a great sight-seeing to this beautiful part of Italy.

"Bank Note Engravers in Japan including the work of Chiossone, Oyama, Kato and others"

*will go on display at the
Bank Note and Postage Stamp Museum,
part of the Memorial Museum of the Printing Bureau, Ministry of Finance in Japan.*

*This exhibit will run from
20 November 2001 to 3 February 2002.*

*The museum is open from 9:30 a.m. to 4:30 p.m.
The museum will be closed on Mondays, Christmas, New Year's Day
and from 28 December to 4 January.*

There is also a permanent exhibit, and no admission to the museum.

*The museum is located at 9-5 Ichigaya Hommurachou, Sinjyuku-ku, Tokyo
162-0845, tel. +81-3-3268-3271.*

Young Numismatist Website

The I.B.N.S. website is seeking stories about collectors' memories of their first bank notes. While the Young Numismatist site is under construction, we would like to provide links so visitors can learn about how different people began collecting. If you have a story you would like to contribute, please e-mail it to Rachel Feller, chair of the Young Numismatists' Committee, at Rachel.S.Feller@lawrence.edu, or mail it to Rachel Feller, c/o Steve Feller, Physics Department, Coe College, 1220 First Avenue, N.E., Cedar Rapids, IA 52402.

Call for Nominations for I.B.N.S.

Election for Officers of the I.B.N.S., to serve from June 2002 to June 2004 will be held early next year. Three Executive and 11 Board of Directors positions will be elected. All candidates for the positions must be nominated and seconded in writing to the Nominating Committee. Nominations must be made by 31 December 2001 to allow time to meet the election process. Please send nominations by mail or electronically to:

Brian Giese
P.O. Box 461
Sturtevant, WI 53177 USA
Email: briang@core.com

Larry Smulczenski
P.O. Box 263
Shalimar, FL 32579 USA
Email: skifla@prodigy.net

Christof Zellweger
Giessenstr.3
CH-9434 Au (SG)
Switzerland
E-Mail: skanderbeg@bluewin.ch

Sukeichi Oyama, Security Engraver

His Work for Japan and the U.S. Bureau of Engraving and Printing

by Gene Hessler[®], I.B.N.S. #1549

For years I often wondered who engraved a select group of portraits for American Bank Note Company (ABNCo). The female portraits have a soft sensuous quality, similar to the female portraits Lorenzo J. Hatch engraved for the International and Western Bank Note Companies. The identity of this mysterious engraver, Sukeichi Oyama, was made known to me when, in the 1980s while preparing *The Engraver's Line*, I was able to research material at ABNCo. The name of Oyama was not totally unfamiliar to me: it had appeared, with no engraving attributions, in early issues of *The Essay Proof Journal* and the *Collectors Club Philatelist*, at times with the name misspelled.

Colleague and respected researcher Mark Tomasko has come to share my interest in this engraver. We decided to document his work: I would examine his engraving work for Japan and the U.S. Bureau of Engraving & Printing (BEP), and Mark would concentrate on a larger body of work done for American Bank Note Company.

Mr. Oyama was born in 1858 at Shimo-arada Village, Kagoshima Prefecture. He came to Tokyo in his teen-age years and in 1875 entered the Takashima School (now Yokohama National University) to learn English. This school had been founded by Kaemon Takashima to teach English, German and French. Due to his high scholastic record, the young Oyama was selected by the Hokaido Reclamation Office to study in the U.S.

After two years in the U.S. Sukeichi Oyama returned to Japan and was apprenticed as a designer and engraver at the Paper Money Office established in 1871 (now the



Sukeichi Oyama
(Courtesy of Takashi Uemura)

Printing Bureau) in the Ministry of Finance. His salary was 10 sen per day. Although the development of printing can be traced to China, Japan and Korea, Japan's Paper Money Office was created with Western influences. Ryosuke Tokuno (1825-1883) became director of the Paper Money Office on 15 January 1874. The following year he engaged Edoardo Chiossone (1832-1898). Chiossone (1832-1898)¹, who came to Japan from Arenzano, Italy in 1875 and remained until 1891, was the Chief Engraver during Mr. Oyama's apprenticeship.

In 1885, with nine years of experience, the average amount of time for an apprentice, Mr Oyama was sent to the U.S. Bureau of Engraving and Printing to learn bank note drawing and engraving. John Francis Eugene Prud'homme and George W. Casilear were two of the engravers he would have known there. Thus

far the only recorded work at the BEP by Mr. Oyama is dated 1889. (See the list at the end of this article.) E.M. Hall, G.U. Rose, G.U. Rose, Jr. and J.R. Hill did the letter and script engraving on these engravings.

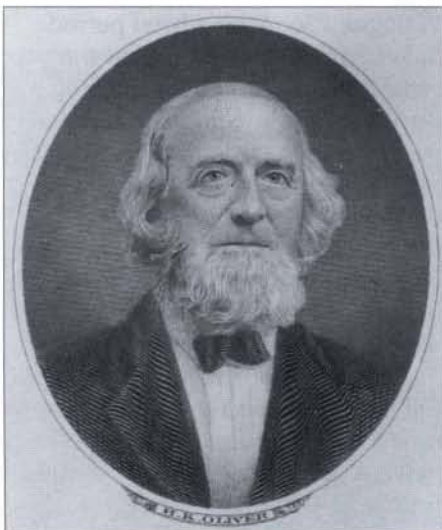
The use of two of the five portraits Oyama engraved at the BEP, according to their records, is uncertain. The die for the portrait of Thomas Jefferson was canceled, which suggests it was never used. In my opinion the original artwork did not present the engraver with a model of inspiration. The remaining two portraits were used on government checks, consequently few if any of these portraits are in the hands of collectors. These two portraits, J.M. Rusk and H.K. Oliver, in my opinion represent the best work by Oyama at the BEP. The three-dimensional facial effect of these two portraits is more than acceptable. The portraits Mr Oyama's engraved at the BEP are all excellent, however, they do not compare with the more mature work he produced ten years later at ABNCo.

Mr Oyama returned to the Printing Bureau in Japan in 1890, and once again he was working under his former teacher. The engraving style the blossoming engraver brought back from the U.S. probably conflicted with that of Mr Chiossone. His European style included the use of the basic burin, but Chiossone also used mezzotint, a method of scraping and polishing a portion of a roughened printing plate surface to create the impression of light and shade, and according to Kato, "machine engraving," which might refer to the use of a ruling machine or to photoengraving.

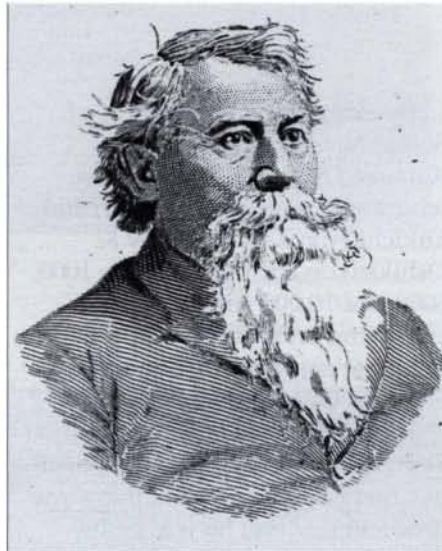


Thomas Jefferson

Chiossone was a painter and seems to have mastered the art of etching to create a similar effect in his engraved work, especially backgrounds. In the *100th Anniversary* booklet there are numerous examples of Chiossone's non-bank note engraving including 12 portraits of Japanese dignitaries—all



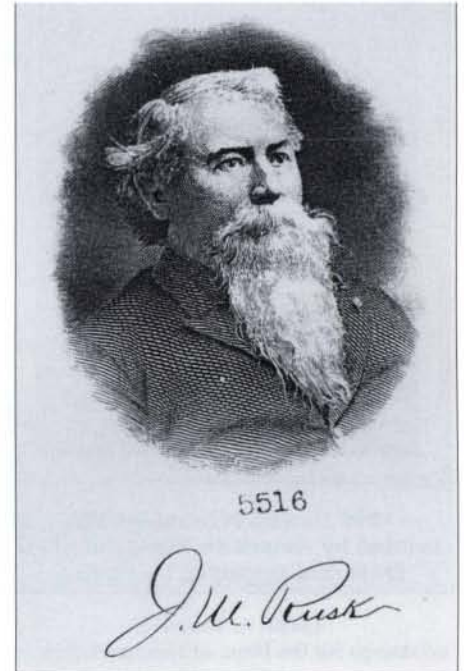
H.K. Oliver



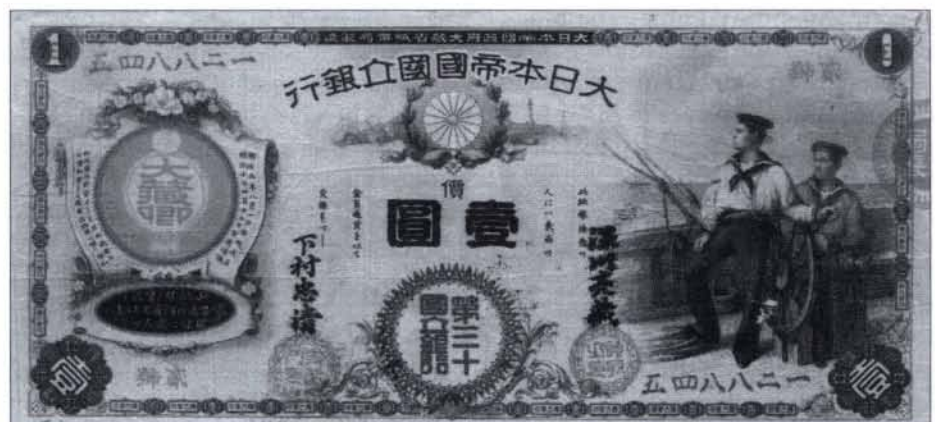
A progressive and finished proof
of Jeremiah M. Rusk
(progressive courtesy of Mark Tomasko)

look like paintings, because the engraver uses his illustrative technique. Nevertheless, when he employed his security engraving technique, Chiossone's non-security softer painting-like style is often evident.

It should be mentioned that



Oyama also mastered painting-like engraving. In the *100th Anniversary* booklet for the Printing Bureau, Ministry of Finance in Japan, there is a portrait of Director General of Police in Tokyo Toshiyoshi Kwaji; it looks like a painting, much like the work of his teacher Chiossone. Mr



This 1 yen note, P20, is one of the notes engraved by Edorado Chiossone. (See endnote 1.)



Lorrin A. Thurston
on stamps for the Dept. of Foreign Affairs in
Hawaii

Oyama engraved five additional portraits that resembled paintings that most certainly were intended for presentation; they represent the images of Aritomo Yamagata, Hirobumi Ito, Taro Katsura, Soroku Kawakami and Yajiro Shinagawa.

Oyama's engraving differed in that he, like his American colleagues, used many more complex combinations of lines and dots to create different flesh tones. If one examines the area under the eyes of his subjects, the work is similar to that of Charles Burt, William Ford, Alfred Jones and Leo Kauffmann, all employees of ABNCo; Burt and Kauffmann also engraved at the BEP. Chiossone never developed this technique; consequently his security portraits do not have the breathtaking three-dimensional illusion that Oyama achieved with his American-style of engraving.

In 1984 four 80 yen stamps, each in a different color, were issued; each has a mature portrait of Edorado Chiossone engraved by Shigeru Kurishima, senior engraver at the Japanese Printing Bureau.



By examining the portraits of Soseki Natsume (engraved by Katsuzo Oshikiri), Inazo Nitobe (engraved by Tsuneo Kasano) and Yukichi Fukuzawa (also by K. Oshikiri) on current Japanese 1000, 5000 and 10,000 yen notes, the engraving style of contemporary Japanese engravers introduced by Sukeichi Oyama is obvious.

In 1891 Chiossone retired and Tomozou Saitō assumed the position of Chief Engraver. About this same time feeling "that he was being treated unfairly there, Oyama resigned and went back to America, where he obtained a fairly substantial position at \$500 per month with the American Bank Note Co. in New York that gave full scope to his talents" (Hibata 110).

Soon thereafter, Robert Savage, with six years experience at Baldwin & Gleason, also joined ABNCo.² During the time Oyama and Savage were perfecting their craft, Alfred Jones and Charles Skinner were Superintendents of the Picture Department at ABNCo.

At ABNCo, in addition to about 30 exquisite larger portraits, Sukeichi Oyama engraved at least 15 smaller female heads about the size of a U.S. ten-cent piece; these were intended for bond coupons. These small coupon portraits certainly qualified Oyama as an engraver of postage stamps. During a visit to the Japanese Postal Museum with Printing Bureau Director Namayama Massaki in 1907, Oyama spoke of his work on stamps for Hawaii (Hibata 111).

In 1896 Oyama engraved a portrait for six stamp denomina-

tions (2, 5, 6, 10, 12 and 25 cents) for the Department of Foreign Affairs in Hawaii (Hibata 110-111). These stamps, all with the portrait of Lorrin Andrews Thurston (1858-1931), were never issued. This must have been an anticipated appointment that did not materialize; Thurston never held the office of minister of foreign affairs. Proofs of these were included in a framed group of Hawaiian stamps (*The American Bank Note Company Archives*, Christie's 28 September 1988, lot 406).

In 1900³, just two years after Chiossone died, Sukeichi Oyama, who had totally absorbed the American style of security engraving, returned to the Japanese Printing Bureau. His first engraving assignment was the portrait of Kamatari Fujiwara for the 100 yen, P33. This was followed by portraits of Michizane Sugawara, P34; Sukune Takeuchi, P35; and Kiyomaro Wakeno, P36. After a brief period Sukeichi Oyama was named the senior engraver, and the Printing Bureau began the transition to the American style of engraving and plate making. Chiossone had used the European method of creating multiple plates by electrotyping; his one-time student changed this when he introduced the American method of transfer by siderography.

In 1907, Tomozou Saito, Chief of the Engraving Section of the Japanese Printing Bureau, was appointed to the Korean Government Printing Bureau (Hibata 111); Mr Oyama succeeded Mr Saito as Chief of Engraving. In the same year on the



Sugawarano, Michizane,
5 yen, P34.
(Courtesy of Joseph E. Boling)



Takeuchino, Sukune, 5 yen, P35. (Courtesy of Joseph E. Boling)



Wakeno, Kiyomaro, 10 yen, P36.
(Courtesy of Joseph E. Boling)



A card with portraits of Directors was issued in 1921 for the 50th anniversary of the Printing Office. Sukeichi Oyama is pictured third from the left, toward the center. (Courtesy of Dr. Felix D. Bertalanffy)



On 18 October 1878 Edoardo Chiossone completed an engraved portrait of Empress Jingu; it was used on the 1, 5 and 10 yen notes, P17-19.

far side of the Pacific, Robert Savage, who joined ABNCo at the same time as Sukeichi Oyama, became Chief of the Engraving Division at ABNCo.

In 1908⁴ the new Chief (Director) of Engraving engraved the portrait of Empress Jingu, similar to the image engraved by Chiossone almost 30 years earlier for the Great Imperial Japanese Government notes, P17-19. Oyama's tiny postage stamp version of the empress is not an exceptional one, not an exemplary example of his work.

Mr Kurakichi Kato, Japanese Printing Bureau engraver, said that Sukeichi Oyama "was the most eminent engraver in Japanese history." Mr Kato recalled that when the design and engraving staff and apprentices entered the Engraving Division at 8:00 each morning, Director Oyama was already there and engraving. Without turning around, he responded to their "good morning" with a mumble that resembled "hmm." (In a large room, apprentice engravers were separated from the Director by folding screens.) Nevertheless, when anyone needed assistance, Mr. Oyama would turn around and devote his total attention to whoever needed it.



In 1908 Sukeichi Oyama engraved the same head of Empress Jingu for the 5 and 10 yen postage stamps, Scott 113 & 114.

Later Oyama engraved the 1915 Taisho Enthronement 4 and 10 sen commemorative stamps, Scott 150 & 151. These are the only Japanese stamps he engraved. (Courtesy of T. Uemura)



His demeanor was apparently serious and stern, however, his engraved portraits demonstrates the true sensitivity of this man.

After years of engraving and teaching the American style of engraving to Japanese engravers, Sukeichi Oyama died of kidney disease on 5 April 1922. He continued as Chief of Engraving of the Japanese Printing Bureau until the end of his life. On 9 April 1922, hundreds of people attended the funeral of the engraver who was made a member of the Imperial Art Institute and was revered by his countrymen.

Japanese Bank Notes

Fujiwarano, Kamatari (614-669), drafted the *Great Reform* in 646, 100 yen, P33.

Sugawareno, Michizane (845-903), a skilled calligrapher, a commoner who became cabinet minister under Emperor Uda, 5 yen, P34 & 20 yen, P37.

Takeuchino, Sukune (85-368), Japan's first prime minister; according to legend, he was 10 feet 2 inches tall, 1 yen, P30 & 5 yen, P35.

Wakeno, Kiyomaro (733-799), an advisor to Emperor Kwammu, 10



E.W. Robertson

yen, P36.

Japanese Stamps

Empress Jingu, 5 and 10 yen, Scott 113 & 114.

Taisho Enthronement, 4 and 10 sen, Scott 150 & 151.

Bureau of Engraving and Printing

Interior Department (building), (1889).



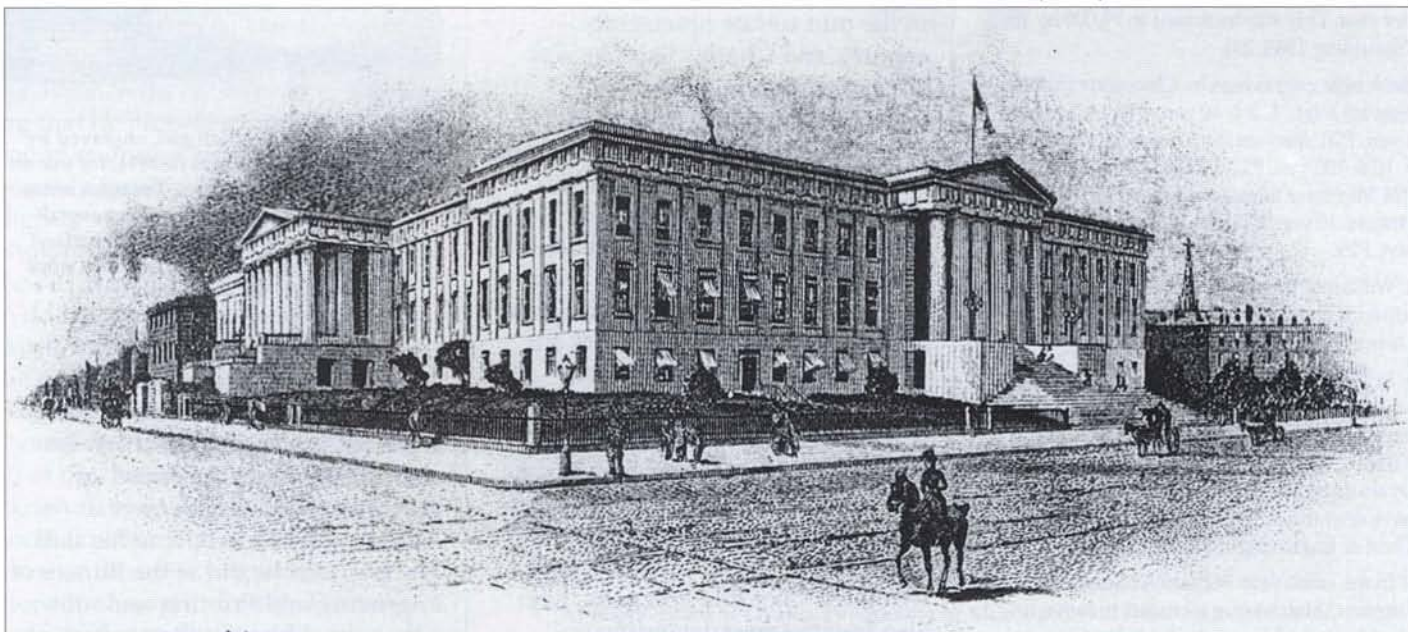
P.H. Sheridan

Jefferson, Thomas, canceled die (1889).

Oliver, H.K., Disbursing officers check for Department of Labor (1889).

Robertson, E.W., use uncertain (1889).

Rusk, Jeremiah M., Secretary of Agriculture: Disbursing officers check for Department of Agriculture (1889).



The U.S. Interior Department Building

Sources

- Bertalanffy, Dr. F.D. (July-August 1975). Personages portrayed on Japanese revenue stamps and paper money. *The Postal Bell*. Japanese American Philatelic Society.
- Edorado Chiossone—100th Anniversary. (1997). Tokyo: Memorial Museum of the Printing Bureau of (Banknote and Postage Stamp Museum). Ministry of Finance, Japan.
- Griffiths, W.H. (1959). *The story of American Bank Note Company*. New York: American Bank Note Company.
- Hessler, G. (1993). *The engraver's line*. Port Clinton, OH: BNR Press.
- Hibata, Sekko. (1930). *Nihon yubin kitte shiron* (A history of Japanese postage stamps). (Translated by Dr. R.M. Spaulding). Tokyo: Nihon Yuken Kurabu.
- Kato, K. (1993). *The memoirs of a portrait engraver: S. Oyama*. (Translated by T. Uemura). Unpublished.
- Pick, A. (1995, 1996). *Standard catalog of world paper money*. Vols. one and two. Iola, WI: Krause Pub.
- Spaulding, R.M. (1988). Edorado Chiossone, Japanese Government Printing Bureau engraver. *The Essay Proof Journal*, No. 177
- (Oct. 1989). Oyama Sukeichi, *Japanese Philately*, Vol. 44, No. 5.
- For their assistance, appreciation is extended to Dr. F.D. Bertalanffy, Dr. R.M. Spaulding, Takashi Uemura, the U.S. Bureau Engraving of Printing Historical Resource Center, especially Cecilia Hatfield Wertheimer and Joyce S. Price.

Endnotes

- Chiossone initially received ¥5,448 (1,200) per year. This was increased to ¥9,000 by 1882 (Spaulding 1988, 23).
- Bank note engravings by Chiossone include: *Empress Jingu*, 1, 5 & 10 yen, P17-19; *Sailors*, 1 yen, P20; *Blacksmiths*, 5 yen, P21; *Daikoku*, 1, 5, 10 & 100 yen, P22-25; *Sukune Takeuchi*, 1 yen, P26; *Michizane Sugawara*, 5 yen, P27; *Kiyomaro Wakeno*, 10 yen, P28; *Kamatari Fujiwara*, 100 yen, P29.
- William J. Brown and Charles Schlecht, both superior engravers, were at ABNCo during Oyama's tenure there (Hessler 1993).
- In 1900 there was a strong anti-Asian sentiment throughout the U.S. There could have been a hint of this ugliness by some at ABNCo, which might have influenced Mr Oyama's return to Japan, even though he must have seen the probability of his becoming Chief of Engraving in Japan.
- In the same year William A. Grant and Lorenzo J. Hatch were recruited to move to neighboring China and establish a Chinese Bureau of Engraving and Printing in Peking.

A Review Of The Work of Sukeichi Oyama For The American Bank Note Company, 1891-1899

by Mark D. Tomasko[©], I.B.N.S. #6645

In the accompanying article Gene Hessler has detailed Sukeichi Oyama's background, work at the Bureau of Engraving and Printing, and his later work in Japan after leaving American Bank Note. My goal is to lay out and review his work at American Bank Note from 1891 to 1899. First, a little background on the organization Oyama joined. Long before and after the 1890s, American Bank Note (then located on Trinity Place in the financial district of lower Manhattan) was the premier place for bank note engraving. A "changing of the guard" was starting to occur in the Picture Engraving Department, the finest gathering of picture engravers in the world. Alfred Jones was clearly the leader of the group, and arguably the best picture engraver in the mid-to-late nineteenth century, and Charles Skinner was not far behind. In 1879 at the consolidation of the American, National, and Continental bank note companies, Jones came from National and Skinner came from Continental. Louis Delnoce had passed away in 1890 (he did work for ABN up to the year he died) and Charles Burt (whose last work for ABN was in 1890) died in 1892. Around the time S. Oyama joined American Bank Note, two other engravers joined too: Robert Savage and Edwin Gunn, who would later rank among the finest picture engravers of the 20th century. And two years later Elie Loizeaux, who also became an outstanding engraver, joined ABN.



Die proof of an indian girl, engraved by Oyama and Alfred Jones in 1891, for use on the Mexican 1 peso Banco Yucateco notes.

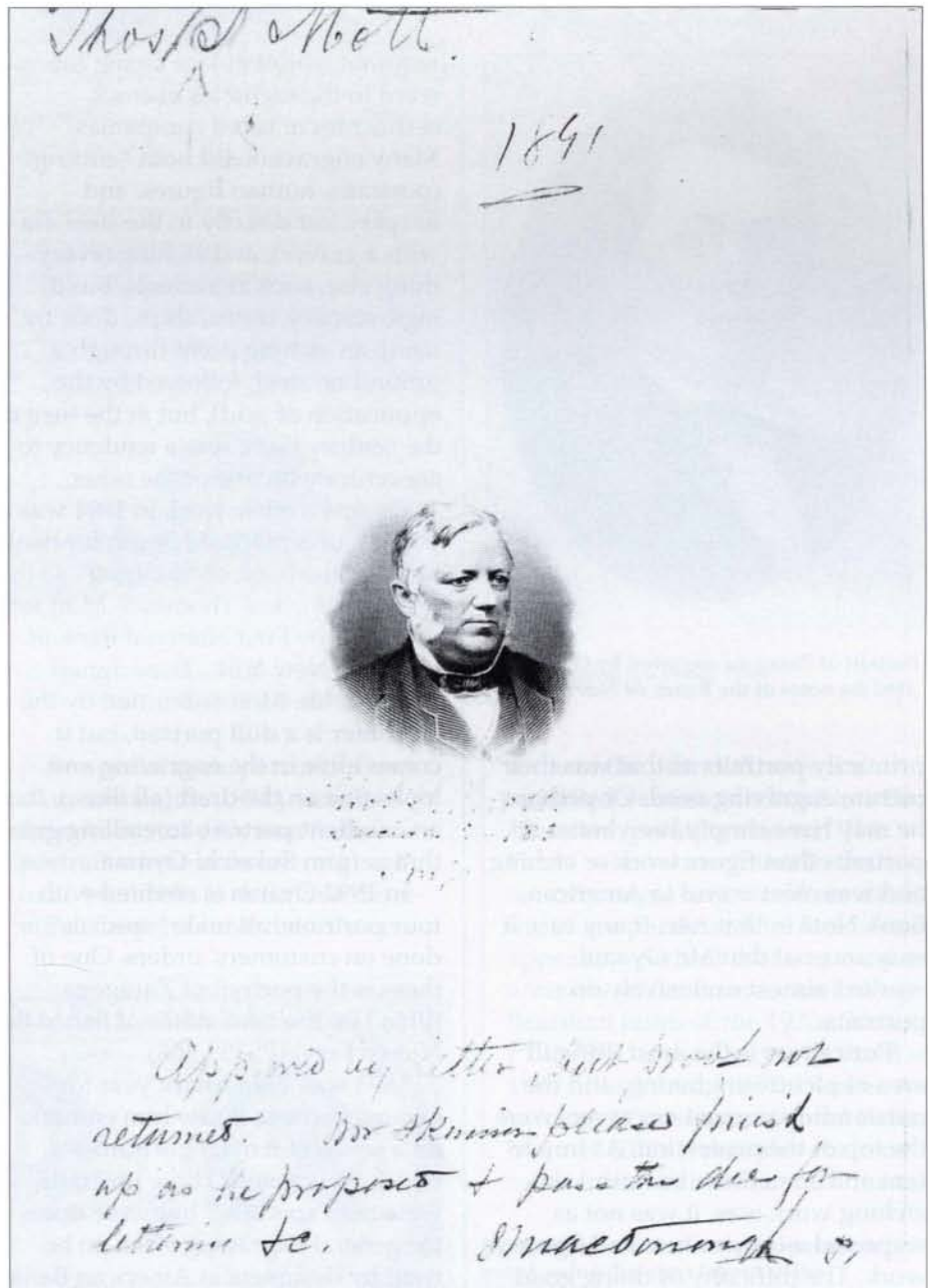
This vignette was unusual in several respects: it was one of Oyama's earliest engravings for American, his only work for them that was a full figure, the only piece for which credit is shared with another engraver.

By the time S. Oyama started work for American Bank Note he was already an experienced engraver, and his employment at American was a tribute to his skill. The portraits he did at the Bureau of Engraving and Printing undoubtedly helped him get the position at American. Interestingly, one of the



Photograph of Thomas S. Mott,
used by Oyama to engrave Mott's portrait.

first vignettes with which Oyama is partially credited at ABN is not a "head and shoulders" portrait, but a full length figure of an Indian woman, for the the one peso Banco Yucateco note of 1891 (PS466). The vignette (illustrated) was approved in September 1891. Alfred Jones is the other credit on this piece, indicating that he probably helped the young engraver with the vignette, possibly finishing it. The arms look slightly awkward, and the original photograph (which would have been the "artwork" provided the engraver to do the engraving) is probably the cause, but the face and the texture in the dress are excellent. Interestingly, every other engraving credited to Oyama at ABN is a portrait, almost all of the "head and shoulders" variety. It may be that he was so good at portraits that it allowed some of the other engravers to do more of a variety of work. Or perhaps the Japanese Government expressed a preference that he do



Approval proof of Oyama's engraving of Mott's portrait, finished in late 1891.
A fairly dull photograph has been turned into a vibrant engraving.



Proof draft on the First National Bank of Oswego, the reason for the Mott engraving.



Portrait of Zaragoza engraved by Oyama in 1892 for notes of the Banco de Nuevo Leon

primarily portraits as that was their picture engraving need. Or perhaps he may have simply been better at portraits than figure work or etching and was most useful to American Bank Note in that role. In any case it was unusual that Mr. Oyama worked almost exclusively on portraits.

Portraiture is the most difficult area of picture engraving, and the outstanding portrait engravers were the top of the profession. As important and sometimes beautiful as etching work was, it was not as respected as portraiture and figure work. The difficulty of doing good portrait and figure work is why the New York Stock Exchange, at some point in the mid-twentieth century,

required a human face facing forward in the vignettes of stock certificates of listed companies. Many engravers did both "cutting" (portraits, human figures, and drapery, cut directly in the steel die with a graver), and etching (everything else, such as animals, buildings, scenery, trains, ships, done by using an etching point through a ground on steel, followed by the application of acid), but at the turn of the century there was a tendency to concentrate on one or the other.

Oyama's other work in 1891 was a portrait of Sir Donald Smith for bank notes of the Bank of Montreal (PS523-525), and Thomas S. Mott for drafts of the First National Bank of Oswego, New York. The original photo of Mr. Mott submitted by the customer is a dull portrait, but it comes alive in the engraving and looks fine on the draft (all illus.). It is an excellent portrait, foretelling great things from Sukeichi Oyama.

In 1892 Oyama is credited with four portraits, all male "specials" done on customers' orders. One of these is the portrait of Zaragoza (illus.) on the bank notes of Banco de Nuevo Leon (PS359-365).

1893 was a landmark year for Oyama because it saw him embark on a series of female portraits for which he is noted. These portraits were not "specials," but were done for general engraving stock, to be used by designers at American Bank Note in designing a variety of documents, where they could be useful for decoration and security.

The significance of these stock portraits is that they could see repeated use on bank notes, stocks, and bonds if the image was popular with the ABN designers and/or the customers, as opposed to most of the male portraits of this era which were "specials," done on the order of one bank or company and used only on their documents.

My theory on why American Bank Note had Oyama start doing these stock female portraits is that the economic downturn accompanying the Panic of 1892-3 (and lasting several years thereafter) caused the disappearance of some of the normal "special" order portraits that would have been received. In the late 1880s to 1891 American engraved around nine to twelve special order portraits a year; in 1893 to 1896 the number was between two and five a year. We can therefore probably thank the economic downturn for some of Oyama's stock female portraits.

In November 1893 Oyama finished *Haidee*, a striking portrait. She has seen considerable use, ranging from the \$5 Hawaiian Gold Certificate of 1895 (P6) to the Southern Railway Company's \$1000 registered gold bond of 1894 (illus.) where she sits looking at Alfred Jones' engraving of Liberty, the same juxtaposition that occurs on the 50 peso notes of the Banco Mercantil de Yucatan (illus.; Mexico PS455 & 456). The ovals had to be considerably trimmed for the use on the bank note. In December 1893 *Zella* was approved, another fine engraving. It was used on Brazilian (illus.; P13-17), Mexican (PS199), and Canadian (PS627) bank notes. As for male portraits, in 1893 Oyama also did F.N. Drake, for the First National Bank of Corning, New York (most likely for checks or drafts), but his notable male portrait in 1893 is that of J.J. Dessalines for Haitian bank notes (illus.; P102, 110-111, 120-121, 131-132, 137-141). The large hat



Oyama's engraving of Haidee (1893) on the left on a Southern Railway Company \$1000 registered bond, 1894, with Alfred Jones' Liberty on the right. (Reduced size)

makes this one of Oyama's most unusual special order portraits.

1894 was a particularly productive year as Oyama did four female portraits, two of them notable; a group of bond coupon portraits, and

three special male portraits. Foremost among the 1894 pieces is *Reverie*, the only Oyama female portrait whose artwork origins I have been able to definitely determine, though I have theories on

some of the others. *Reverie* is a modified version of a head in a Paul Thumann painting named "The Fates" whose many uses in the security engraving world are deserving of a separate article. *Reverie* is an appealing portrait that was used on a variety of documents, including Brazilian notes of the 1920s (illus.; P103-109), and a Cincinnati bond of 1906 (illus.). In the 1970s *Reverie* was used on "Consumers' Friend Savings Money" (illus.), probably the most modern use (other than on a Postal



Banco Mercantil de Yucatan 50 peso note, proof, using the same layout as the Southern Railway Company bond, with Haidee on the left and "Liberty" on the right. It is an extremely effective design both for the bond and for the bank note.



Zella, engraved by Oyama in 1893, on a Brazil 2 mil reis note. This note is an example of unusual American Bank Note design as there is no straight-edged picture frame border, and the color tint around the note is not engraved, while black lettering, interior lathework and portrait are.

J.J. Dessalines, engraved by Oyama in 1893, on a Haiti 1 Gourde note. It is a striking engraving, partly due to Oyama's talent and partly due to the unusually large hat.



Panel) of an Oyama portrait.

Another notable 1894 engraving is *Mima*, who appeared on a New Orleans and Western Railroad Company bond of 1895 (illus.). She is one of the more attractive of the Oyama females, and also appeared on the back of the Banco de Coahuila 500 peso note (PS200). Other work in 1894 included *Lolita*, the portrait of a girl, and *A Tunis Girl* (illus.), a rather large, intriguing portrait where Oyama has done some interesting etching on the lower and right side of her wrap.

In late 1894 Oyama did a series of bond coupon portraits that saw considerable use on a variety of bonds. There are several male portraits to his credit in 1894, with Grover Cleveland being the notable one. It is the portrait used in the plate of Presidential portraits in Griffiths' 1958 *Story of American Bank Note Company*.

While 1895 was not a highlight year for Oyama, it did include several curious pieces of work. There were three female portraits, the largest and most notable of which, *Simplicity*, was used on the Vivadou stock certificate (illus.). The other two have an unusual history in that while both were engraved and supposedly approved in 1895, neither were entered in the vignette numbering system until around 1902, and there is no record of either of them having been used on documents. One of them, C-855 (illus.), has the interesting notation on the engraving record card of

"Lillian Langtry?", the famed English beauty and actress whose name was "Lily," not "Lillian." Readers can judge whether they think the portrait is Lily Langtry.

Oyama's other engravings in 1895 were two special male portraits. The very interesting one is Johan DeWitt, finished in March, 1895. Oyama worked from a photograph of a large, early engraving (illus.) and produced a very pleasing portrait (illus.). It was used on a Netherlands insurance policy, and represents the rare occasion of a late nineteenth century bank note engraver doing a small (by comparison) security engraving from a circa-seventeenth century large historic engraved portrait.

The new year of 1896 found Oyama doing several females, the significant one being *Columbia*, used as the standard portrait on New York City securities for a number of years in the early part of this century (illus.). She also appears on the Mexican Banco del Estado 10 peso

note (illus.; PS330). Another interesting portrait is *Zaida* (illus.), a middle-eastern female. Some more coupon portraits were done in 1896, two of which are particularly fine examples (illus.).

While Oyama did some nine additional male portraits for American Bank Note before he left, there were only two more female stock portraits, both in 1899. One, untitled, was used several times, including the 20 peso note of Banco Guanajuato (illus.; Mexico PS291). The face bears considerable resemblance to *Zaida* and was probably done by the same artist. The other one is a charming, unusual portrait of a woman reading a newspaper (illus.). It is one of Oyama's few portraits that shows considerably more than "head and shoulders." Unfortunately, there are no known uses of this portrait other than a U.S. Postal Panel for the George M. Cohan stamp (Panel #99) in 1978, but, fortunately, the postal panel is easily available.

On the male side, some good



Photograph of Paul Thumann's painting "The Fates," from which the middle head, with additional modeling, was used by Oyama to engrave *Reverie*

work remains. One is President Yglesias of Costa Rica (photo and engraving illus.). It was used on a Ferrocarriles de Costa Rica bond. Oyama also did portraits of Benjamin Harrison (illus.) and William McKinley, both of which may be seen in Griffiths' ABN history. The McKinley portrait is also found on the 1936 Republican National Convention ticket (illus.). After Oyama's death in 1922, an obituary in a Japanese printing magazine mentioned that the Harrison portrait gained Oyama some fame as evidently President Harrison obtained some proofs and distributed them to colleagues.

In his eight or so years at American Bank Note, S. Oyama engraved some 35 or more full size portraits and some 15 bond coupon size portraits. It is an extremely impressive body of work. Oyama is a most unusual individual in the history of the American Bank Note Company picture engraving department. He is virtually the only visitor from abroad who worked very successfully at American Bank Note for an extended period of time doing high quality bank note portrait engraving. Of particular interest is his series of female portraits, because of their high quality and because some of them saw repeated use on bank notes and securities. While most of the picture engravers doing portraits at American Bank Note did stock female portraits, virtually no other engraver did so many, certainly not in as little as eight or so years. And we probably have the Panic of 1892-3 to thank for the time in the subsequent four or five years to do so many of them.

Reverie, an 1894 engraving by Oyama, on Brazil 10 Mil Reis note, 1926. The entire 1926 issue of notes carried this portrait.





City of Cincinnati \$1000 coupon bond, 1906, with Reverie (bond reduced in size). This bond is another outstanding piece of American Bank Note design, with a curved top, excellent engraving of Cincinnati, Reverie, and two caryatids.

By the time Oyama departed American Bank Note in 1900 to assume the role as the leading picture engraver for the Japanese Printing Bureau, Alfred Jones has passed away, but Charles Schlecht has returned to American (from the Bureau of Engraving and Printing) and Charles Skinner presides, in a Department now augmented by the increasingly mature young colleagues, Robert Savage, Edwin Gunn, and Elie Loizeaux. While

these contemporaries of Oyama's at American provided the engraving leadership for American Bank Note in the early twentieth century, Mr. Oyama went on to provide his native country of Japan with outstanding portraits and training for future generations of Japanese picture engravers. But Sukeichi Oyama's work for American Bank Note, especially his beautifully engraved female portraits, which were used by American on bank notes and securi-

ties for some years thereafter, created a legacy for which he is remembered to this day.

Sources for this article include records and information in the collection of the author, including American Bank Note Company engraving records; Pick's *Standard Catalogs of World Banknotes*; Gene Hessler's *The Engraver's Line*; *Printing Magazine* (Japanese), April 1922; and *Webster's Biographical Dictionary*. All illustrations are from items in the author's collection.

Listing of the Work of S. Oyama for the American Bank Note Company

The male portraits, save one, all have "C" numbers under the Portrait numbering system, while the female portraits all have "C" numbers under the Vignette numbering system. The one exception, for reasons not clear, is the portrait of J.J. Dessalines for Haiti, which was done with a vignette number rather than a portrait number.

Note that for some of the portraits there are more uses than those listed below.


Portraits – Male

| Por. No. | Subject | Date | Client or Use |
|----------|-----------------------------|------------|--|
| C-178 | Sir Donald Smith | 2/91 | Canada: Bank of Montreal (PS523-525) |
| C-183 | Thomas S. Mott | 12/91 | FNB Oswego draft |
| C-191 | Jos. E. Haynes | 5/92 | Newark New Jersey bond |
| C-192 | Amos W. Prentice | 3/92 | Records unclear |
| C-193 | Zaragoza | 7/92 | Mexico: Banco de Nueva Leon (PS359-365) |
| C-194 | Theodore Harris | 7/92 | Louisville Banking Co. drafts |
| C-197 | S. N. Drake | 6/93 | FNB Corning, New York |
| C-202 | D.H. Duncan | 4/94 | Canada-Merchants NB Halifax \$5 note (PS1187) |
| C-204 | Grover Cleveland | 7/94 | ABN 1958 History |
| C-206 | Roca (by Skinner and Oyama) | 1/94 | Ecuador: El Banco Comercial & Agricola \$5 note (PS127) |
| C-208 | Johan De Witt | 3/95 | Netherlands Life Ins. Policy |
| C-210 | Harvey Fisk | 6/95 | Harvey Fisk checks |
| C-211 | Morazan | 1/96 | El Salvador: Banco de Ahuachapan \$1 and \$2 1896 (PS121-122); Honduras: 5 Lempiras (P42 & 51) |
| C-213 | John Mitchell | 2/97 | Norwich [Ct.] Savings Bank |
| C-217 | Gen. D. Mariano Arista | 9/97 | Mexico: Banco de San Luis de Potosi, 5p. & 1000p. 1897, (PS399 & 405) |
| C-226 | Presidente Yglesias | 6/98 | Ferrocarril Costa Rica bonds |
| C-227 | P. M. Dingee | 3/99 | Dingee checks |
| C-401 | William McKinley | appr. 1914 | used on 1936 Republican Nat. Convention tickets; also ABN History |
| C-402 | Benjamin Harrison | appr. 1914 | ABN 1958 History |
| C-403 | Webster Wagner | appr. 1914 | |


UNITED STATES OF AMERICA.


New Orleans & Western

Railroad Company.



1000





1000

No 00000 **Fifty Year 5% First Terminal Mortgage Gold Bond.** No 00000

*Know all Men by these Presents, That the New Orleans and Western Railroad Company, a corporation organized under the laws of the State of Louisiana, and domiciled in the City of New Orleans, for value received promises to pay to the bearer **One Thousand Dollars,** in Gold coin of the United States, of the present standard of weight and fineness, on the first day of July in the year 1942 at the office or agency of the Company, in the City of New York, N. Y. with interest at the rate of five per cent per annum, from July 1st 1892, payable semi-annually at its agency in said City in like Gold coin, on the first days of January and July in each year, but only upon surrender of the unexpired coupons therefor as they severally mature. Both the principal and interest of this Bond are payable without deduction for any tax or taxes which the Railroad Company may be required to pay, or to which they may be liable by reason of any present or future law, the Railroad Company hereby agreeing to pay all such tax or taxes.*


This Bond is one of a series of coupon bonds, ten thousand in number, aggregating the sum of Two millions of dollars, numbered respectively from one to two thousand, inclusive, of both, all of like tenor, date and effect, and all issued under and equally secured by a Mortgage Gold, dated July 1st 1892, executed by said Railroad Company to The Trust Company, as trustee of all the franchises, terminal property and line of road of said Company, situated in the Parishes of St. Bernard, Orleans and Jefferson, in the State of Louisiana, incidental in said deed of trust in which reference is hereby made for a description of the property and franchises mortgaged, and the nature and extent of the security and rights of the holders of said bonds under the same, and the terms and conditions upon which said bonds are issued and secured.

It being expressly agreed and understood that any and all personal liability of every name and nature, either at common law or by statute, of every incorporator, stockholder, officer or director of said Railroad Company is hereby expressly waived as a condition of, and consideration for the execution of the above mentioned mortgage and the issue of the bonds and coupons thereby secured. The principal of this Bond may be registered in the books of the said Railroad Company at its office in the City of New Orleans, or at its agency in the City of New York, after which no transfer shall be valid unless made in the Company's books by the registered owner and similarly noted on the Bond, but the same may be discharged from registry by being transferred to bearer, after which transferability by delivery shall be restored, but any again from bearer to bearer shall be registered or transferred to bearer as before, such registration, however, shall not affect the negotiability of the coupons by delivery merely.

This Bond shall not become obligatory for any purpose until it shall have been authenticated by the certificate, herein enclosed, of the Trustee under said mortgage or deed of trust.

In Witness Whereof, the New Orleans and Western Railroad Company has caused these presents to be signed by its President and its corporate seal to be hereunto affixed, and to be attested by its Secretary, and coupons for, and interest with the engraved signature of its Treasurer to be attached hereunto, this 1st fifteenth day of July, 1892.

New Orleans and Western Railroad Company.

By 

SECRETARY.

SPECIMEN

STATE OF LOUISIANA

Mima, engraved by Oyama in 1894,
at bottom on a New Orleans & Western Terminal RR bond of 1895 (reduced size).

Portraits - Females (except J.J. Dessalines)

| Vignette No. | Subject or title | Date | Use |
|--------------|------------------------------|-------|--|
| C-442 | [indian woman]-Oyama & Jones | 9/91 | Mexico: Banco Yucateco, 1p. 1891 (PS466) |
| C-491 | J. J. Dessalines | 2/93 | Haiti: various notes, (P102, 110-111, 120-121, 131-132, 137-141) |
| C-512 | Haidee | 11/93 | Hawaii: \$5 gold certif. (P6); Mexico: Banco Mercantil de Yucatan (PS455-456); Southern Railway \$1000 Regis. Bond 1894; Canada: Merchants Bank of Canada \$5 back (PS 1156) |
| C-515 | Zella | 12/93 | Mexico: Banco de Coahuila 100p. back (PS199); Brazil: 2 mil reis face (P13-17); Canada: Bank of Nova Scotia \$20 face (PS627) |
| C-537 | Reverie | 5/94 | Brazil: 1926 series (P103-109); Canada: Merchants Bank of Canada \$50 (PS1163); City of Cincinnati bond 1906; Newport News & Old Point Rwy & Electric Co. \$1000 coupon bond of 1901; Consumers Friend Savings Money 1970s |
| C-538 | Mima | 1894 | Mexico: Banco de Coahuila 500p. back (PS200); New Orleans & Western Terminal RR bond 1895 |
| C-541 | Lolita | 8/94 | no uses known |
| C-547 | A Tunis Girl | 8/94 | Mexico 50p. back |
| C-552 | coupon heads | 10/94 | numerous bond coupons |
| C-573 | coupon heads | 10/94 | numerous bond coupons |
| C-586 | Simplicity | 1895 | Vivadou stock certificate |



Consumers Friend Savings Money c. 1970s, with *Reverie*. This is probably the most recent use of an Oyama engraving other than U.S. Postal Panels.



Die proof of *A Tunis Girl*, done by Oyama in 1894. It is used on the back of a Mexican note.

S 30307

CERTIFICATE FOR LESS THAN 100 SHARES

00000

INCORPORATED UNDER THE LAWS OF THE STATE OF DELAWARE.

V. VIVAUDOU, INC.

By *Assistant Cashier* This Certifies that _____ is the owner of _____ *fully paid and* *non-assessable shares* OF THE PAR VALUE OF \$100. EACH OF THE PREFERRED *Stock of V. Vivaudou, Inc. transferable in person or by attorney* upon surrender of this Certificate properly endorsed. The preferences, rights, privileges, provisions, and limitations of the Preferred and Common Stock are set forth in Article Fourth of the Certificate of Incorporation, as amended, and are briefly stated on the back of this Certificate. A full copy of the Certificate of Amendment of the Certificate of Incorporation containing said provisions, is on file in the office of the Transfer Agent, and the holder hereof assents thereto by accepting this Certificate. This Certificate is not valid until countersigned by the Transfer Agent and registered by the Registrar, and the signatures of its duly authorized officers.

Witness the seal of said Corporation

By *Assistant Secretary* *THE EQUITABLE TRUST COMPANY OF NEW YORK, TRANSFER AGENT*

By *Secretary* **SPECIMEN** *VICE-PRESIDENT*

By *Assistant Secretary* **SPECIMEN**

REGISTERED THE CHASE NATIONAL BANK OF THE CITY OF NEW YORK, REGISTRAR

AMERICAN BANK NOTE COMPANY

Simplicity, engraved by Oyama in 1895, used on the Vivadou stock certificate (reduced size), the only known use of the portrait.



Untitled portrait female portrait, C-855 (enlarged), which has noted on the engraving record card "Lillian Langtry?" There are no known uses of the portrait, and readers can judge for themselves whether they think it is Lily Langtry, the famed English beauty and actress.



Johan DeWitt engraved portrait, c. 1600s (reduced size), from which Oyama was asked to engrave a small version for a Netherlands insurance company policy.

Die proof of Oyama's engraving of Johan DeWitt, 1895.



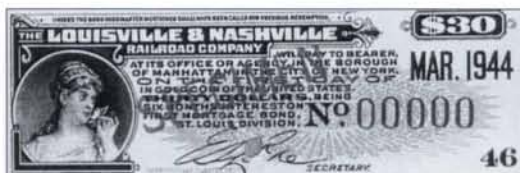
Columbia, engraved by Oyama in 1896, used on a bond of the City of New York (reduced size).



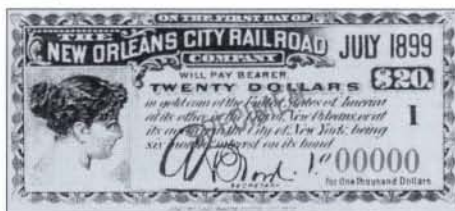
Banco del Estado, Mexico, 10 pesos,
with Columbia by Oyama



Die proof of Zaida,
engraved by Oyama
in 1896. There are
no known uses
of the portrait.



The Louisville & Nashville coupon
carries a reduced size version
of *Simplicity*, done in 1894 before Oyama
engraved the large size version.
The New Orleans City coupon head was
engraved in 1896 and is one of the most
attractive Oyama coupon portraits.



Die proof of an untitled portrait of a woman
reading a newspaper, engraved by Oyama
in 1899. The only known use of this portrait
is on a U.S. Postal Service Stamp Panel #99
in 1978 for the George M. Cohan stamp.



Untitled female portrait engraved by Oyama in 1899 on the left hand side of this
Banco de Guanajuato 20 peso note.

| | | | |
|-------|------------------------|------|---|
| C-603 | Gladys | 1896 | no uses known |
| C-606 | Zaida | 5/96 | no uses known |
| C-608 | Columbia | 5/96 | Mexico: Banco del Estado 10 pesos (PS330); Hutchison & Southern Rwy \$1000 coupon bond 1898; New York City bonds c.1900-1915 |
| C-613 | coupon heads | 1896 | numerous bond coupons |
| C-694 | [untitled female head] | 5/99 | Mexico: Banco Guanajuato 20p. face (PS291); Bolivia: Banco Mercantil 1 peso face (PS171) |

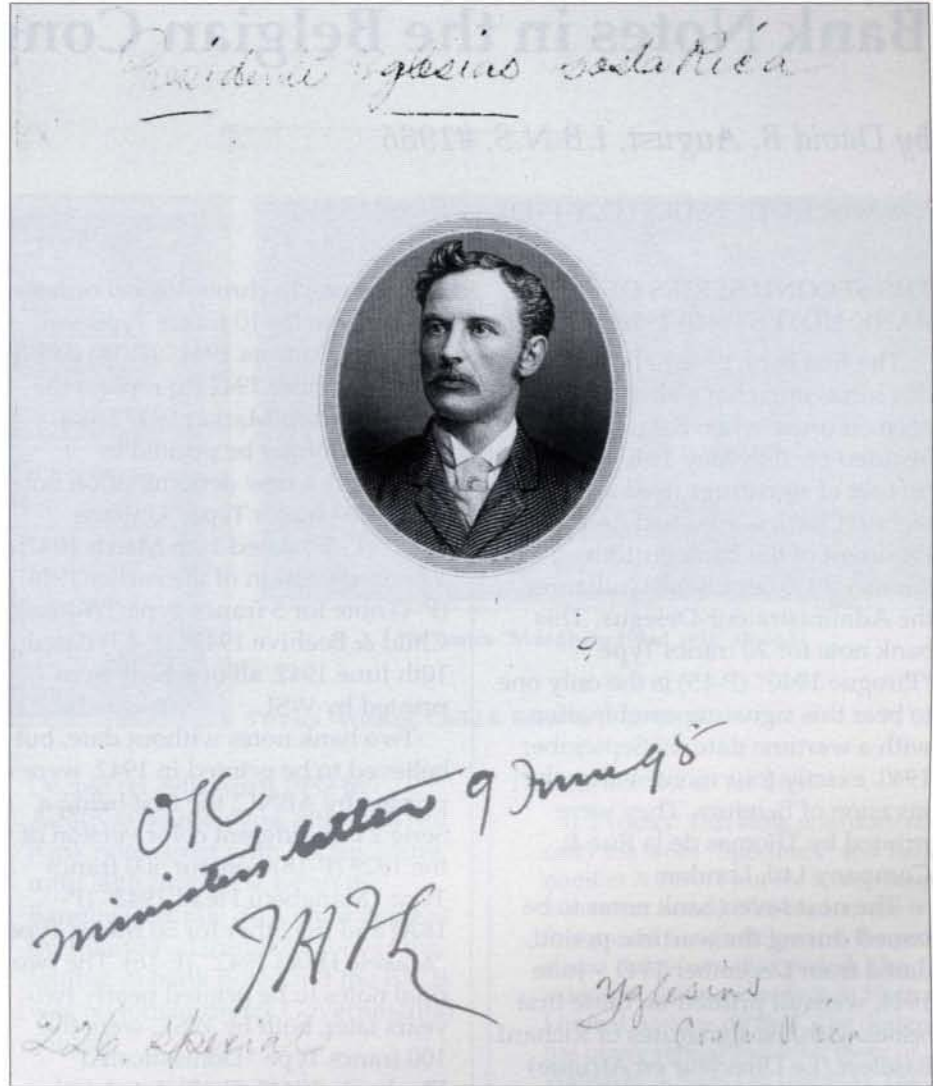


Photograph of Presidente Yglesias of Costa Rica, used by Oyama to engrave his portrait.

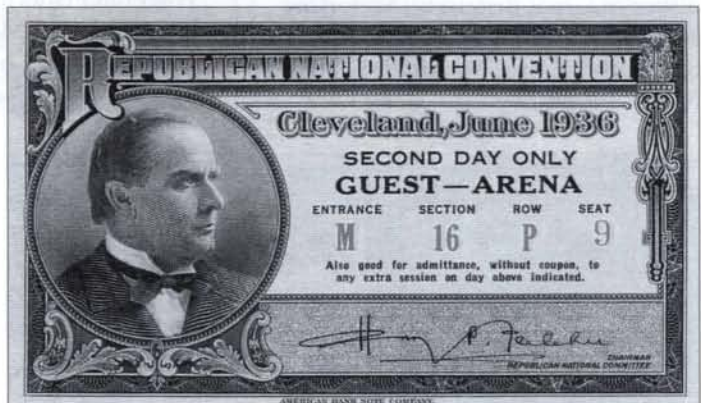


U.S. President Benjamin Harrison, engraved by Oyama. Oyama's obituary in Japan carried a story that President Harrison received some proofs of this portrait and proudly gave them to people.

Portrait of U.S. President William McKinley, engraved by Oyama, used on a Republican National Convention ticket of 1936.



Approval proof of Oyama's engraving of Yglesias, done in 1898.



| | | | |
|-------|---------------------------|------|--|
| C-696 | [untitled female reading] | 5/99 | U.S. Postal Service Stamp Panel "George M. Cohan" #99, 1978 |
| C-854 | [untitled female] | 1895 | no uses known |
| C-855 | [untitled female] | 1895 | no uses known |

Bank Notes in the Belgian Congo – Part III

by David B. August, I.B.N.S. #1986

BANK NOTE ISSUES (1929-1940)

THE SECOND SERIES OF BANK NOTES (1940-1952)

The first bank note to be issued in this series must have already have been on order when Belgium was invaded on 10th May 1940 as the first set of signatures used are those of Paul Charles, who had become President of the Bank on 13th January 1938, and Rene Guillaume, the Administrateur-Delegue. This bank note for 20 francs Type "Pirogue 1940" (P-15) is the only one to bear this signature combination with a wartime date, 10 September 1940, exactly four months after the invasion of Belgium. They were printed by Thomas de la Rue & Company Ltd, London.

The next seven bank notes to be issued during the wartime period, dated from December 1941 – June 1944, were all printed on these first issues with the signatures of Richard Baseleer (Le Directeur en Afrique) and Rene Goeman (Le Directeur-Adjoint en Afrique), being printed either in Great Britain by Waterlow & Sons Ltd, London, or in the United States of America by American Bank Note Company.

They are, in chronological order:– a bank note for 10 francs Type "Watutsi Dancers 1941" (P-14) dated 10th December 1941 (to replace the Type "African Market 1937" that could no longer be printed in Bruxelles); a new denomination note for 10,000 francs Type "Uniface 1942" (P-20) dated 10th March 1942; a revised version of the earlier 1914 (P-4) note for 5 francs Type "Woman, Child & Beehive 1942" (P-13) dated 10th June 1942, all of which were printed by WSL.

Two bank notes without date, but believed to be printed in 1942, were printed by ABNC, the first being a Serie 2 but different color version of the 1929 (P-18) note for 500 francs Type "Mangbetu Head 1942" (P-18A) and the other for 50 francs Type "Makele Head 1942" (P-16). The two final notes to be printed nearly two years later, both by WSL, were the 100 francs Type "Domesticated Elephants 1944" (P-17) dated 10th May 1944 and the 1,000 francs Type "Wagenia Fishermen 1944" (P-19) also dated 10th May 1944.

After the end of the war in Europe on 7th May 1945 additional quanti-

ties of these bank notes were reprinted, (except for the 500 francs note (P-18A) from ABNC), with various dates using the pre-war signatures of the President, Paul Charles, and the Administrateur-Delegue, Rene Guillaume, (the 10,000 francs note (P-20) with this signature combination has not been confirmed but it is known that these bank notes were still being used in 1949).

In the meantime the designation of Le President of the Banque du Congo Belge was changed in April 1947 to Le Gouverneur and this was used on the 10 francs Type "Watutsi Dancers 1941" (P-14) note when it was reprinted with the date of 11th November 1948. It is interesting to note that the 20 francs Type "Pirogue 1940" (P-15) continued to be printed by Thomas De La Rue & Co Ltd with the previous title of Le President and did not change the designation until the printing of 18th May 1949.

Rene Guillaume stepped down from his position of Administrateur Delegue in November 1948, prior to his retirement on 16 May 1950, and was replaced in the position by Guy Feyerick, which resulted in a change



BCB 10 francs "Watutsi Dancers 1941" (P-14) 1941



BCB 10,000 francs "Uniface 1942" (P-20)



500 francs "Mangbetu Head 1942" (P-18A)

5 francs "Woman, Child & Beehive 1942" (P13)

in signatures (N) on the 5, 10, 20, 50 and 100 francs notes. The Governor of the B.C.B., Paul Charles, retired from the bank on 30th September 1951 having been appointed by Royal Decree as the Governor of the Banque Centrale du Congo Belge et du Ruanda - Urundi with effect from 1st October 1951.

A Royal Decree replaced him on 17th October 1951 as Governor by Auguste Callens who signed the bank notes with Guy Feyerick (O) on the 5, 10 and 50 francs notes until April 1952 when Callens died. He was replaced temporarily by Royal

Decree on 29th April 1952 by Adolphe Baudewyns, although no bank notes exist with his signature, until 30th June 1952 when the Banque Centrale du Congo Belge et du Ruanda - Urundi took over the issuing of bank notes and the B.C.B. was no longer under Governmental control.

UNISSUED SPECIMEN BANK NOTES

Various unissued specimen bank notes and artwork have come to light but it is sometimes difficult to be certain of the dates that apply.

Details known so far are: -

- a) **2 francs.** This bank note does not carry the word "Specimen" and has a number A 009011 but for some reason was never issued. The bank name is Banque du Congo Belge and the penal clause dates from that period. The printer is given on the face as Hortons Limited Afrique du Sud. The design has many similarities with those of Waterlow & Sons Ltd (see P-4). The signatures are those of Baseleer - Goeman (K) indicating a date of 1941 - 1944. The B.C.B. history states that "important orders for bank notes and coins were placed in UK, USA and South Africa in 1943," which could indicate that particular year.



50 francs "Makele Head 1942" (P-16).



100 francs "Domesticated Elephants 1944" (P-17)



1,000 francs "Wagenia Fishermen 1944" (P-19)



20 francs Type "Pirogue 1940" (P-15)

b) **5 francs.** This appears to be only a proof of a design, without numbers and signatures. The African head in the center of the bank note appears to have come from a postcard from around 1927 showing an Ababua tribesman from the Uele region. The bank name is Banque du Congo Belge and the penal clause dates from the same period. The design has many similarities with those of American Bank Note Company. Could this be a design for a bank note to replace P-4 & P-8 in 1942 but instead a revised version of P-4 (see P-13) was used?

c) **1000 francs.** This bank note type "Saddlebill Storks" prepared by Waterlow & Sons Ltd does not carry the word "Specimen," has a date of 13. 03. 51 and a number of G 50.000 which seems to indicate that it was intended to replace the Banque du Congo Belge 1000 francs Type "Wagenia Fishermen 1944" (P-19), already printed by W.S.L. that finishes with the number G 49.999. However the name of the bank is Banque Centrale du Congo Belge et du Ruanda-Urundi and, although without the signatures, the titles Le Gouverneur - Le Premier Directeur

would seem to confirm this. However the penal clause dates from the B.C.B. period and the date on the bank note is four months prior to the decree establishing the B.C.C.B.R.U. It would seem that eventually the design by Bradbury, Wilkinson & Co Ltd Type "Moliro Head 1953" (P-29) was preferred by the new bank?

d) **5000 francs.** This bank note prepared by Bradbury, Wilkinson & Co Ltd over stamped with the word "Specimen" has a date of 07. 08. 50 and is numbered A 000.000. There also appears to be a handwritten date in the margin of 21/4/49. The name of the bank is Banque du Congo Belge and the signatures of Charles - Feyerick with the titles of Le Gouverneur - L'Administrateur Delegeue would give the period from 1948 to 1951. However the penal clause dates from the B.C.C.B.R.U. period.

This bank note design was eventually used, with modifications, as P-3 in the Democratic Republic of the

Congo, but dated 01. 12. 63.

It is believed that a bank note design for a different 5000 francs note was also proposed and prepared in 1954/55 for the B.C.C.B.R.U. but never issued. It could have been a bank note of this design but it is believed that this proposal was from the Banque Nationale de Belgique, not from Bradbury, Wilkinson & Co Ltd.

PRINTER PECULIARITIES

Two "peculiarities" have been noted on the various bank notes printed for the Belgian Congo as explained below: -

a) Waterlow & Sons Ltd.

From the very beginning the printing firm of Waterlow & Sons Ltd was involved in the printing of bank notes in the Belgian Congo. The very first issues of 10 francs type "Seated Cupid 1896" (P-1) and 100



BCB unissued specimen 2 francs



BCB unissued design proof 5 francs



BCCBRU unissued specimen 1000 francs



BCB unissued specimen 5000 francs

francs type "Seated Woman 1896" (P-2) for the Etat Independant du Congo were printed by WSL.

Then for the Banque du Congo Belge there followed the 1 franc type "Seated Woman 1914" (P-3) and the 5 francs Type "Woman, Child & Beehive 1914" (P-4). During the period of the World War II a revised version of the 5 francs "1942" (P-13) was joined by a 10 francs Type "Watutsi Dancers 1941" (P-14), a 100 francs Type "Domesticated Elephants 1944" (P-17) and the 1000 francs Type "Wagenia Fishermen 1944" (P-19).

WSL then printed for the Banque Centrale du Congo Belge et du Ruanda-Urundi revised versions of the 5 francs "1952" (P-21), the 10 francs "1952" (P-22) and the 100 francs "1952" (P-25) and finally the 10 francs type "Soldier of the Force Publique 1955" (P-30).

All of these bank note designs, (the 10,000 francs type "Uniface 1942" (P-20) has been excluded), contain within their artwork on both the face and the back a very small letter of the alphabet (except on the back of the 1 franc (P-3) which does not seem to have one). The single letter of the alphabet (e.g. A, B, C, etc) is often joined by a dot, which can be above, below, to the right or to the left of the letter. In the early notes of 1914 for 1 franc (P-3) the single alphabet letter is known with double dots above the letter. The final stage seems to be the single alphabet letter with a small bar (e.g.

-A, B-), which is known above, below and to the left of the letter but has not yet been seen to the right. For some reason the placing of the single alphabet letter on the back of the 10 francs Type "Soldier of the Force Publique 1955" (P-30) stops for the bank notes printed with the dates from 01.12. 57 through to 01.12. 58 (or has not yet been found) and restarts on the next printing dated 15.09.59.

The positioning of these single alphabet letters sometimes changes place within the design on the early 1914 – 1924 bank notes but particularly on the back. From about 1924 the positioning of these letters remains static even when the bank note originally for BCB is printed for BCCBRU. Although many of these bank notes printed by Waterlow & Sons Ltd have been examined a system for the use of these letters and dots etc., has not been worked out, even though occasionally there seems to be an alphabetic order, this does not last for very long. It seems probable that they indicate in some way the printing plate position and it would be interesting to know if similar single alphabet letters exist on bank notes printed by WSL for other countries.

b) Thomas de la Rue & Co Ltd.

The peculiarity on TDLR bank notes concerns the dates printed on their bank notes and in particular the "spacing" between the day, the month and the year. On the first

bank note that they printed for B.C.B. the 20 francs type "Pirogue 1940" (P-15) the "spacing" commences in 1940 with two very small letters "c" back-to-back although the definition is not very clear. During the 1943/44 printings this becomes larger and clearer, almost "><", whilst in 1946 it becomes a large "C" back-to-back, returning in 1948/50 to "><". It might be considered that this was due to problems during the war years, however the peculiarity continues with the bank notes printed after 1952 for the Banque Centrale du Congo Belge et du Ruanda – Urundi.

The first bank note printed for the B.C.C.B.R.U. was again (a modified version of) the 20 francs Type "Pirogue 1952" (P-23) followed by the 20 francs Type "Mangbetu Bust & Waterfall 1953" (P-26), which continued with the same numbering system from the previous note. Both of these bank notes use the same "spacing" of "><", but these notes were only printed with two different dates.

The next two bank notes were the 20 francs type "African Youth 1956" (P-31) and the 500 francs type "Port at Leo-Kinshasa 1957" (P-34). In these two cases the "spacing" changes, depending on the printed date, from (a) two full-stops ". ." to (b) "><" back-to-back. The 20 francs commences in 1956/57 with the "spacing" (a) and changes in 04.57 and 06.57 to "spacing" (b), reverting to (a) for the rest of 1957. The next

printings in 1959 use only the "spacing." (b). The bank note for 500 francs was not printed in April and June 1957 and commences in September 1957 using the "spacing" (a), changing for the next printings in 1959 to "spacing" (b). Why an important printing company such as is TDLR would make these printing changes is not known.

HISTORICAL NOTES

The following notes concern some of the subjects depicted on the bank notes issued in the Belgian Congo: –

Domesticated Elephants

The Belgians carried out various trials with indigenous African animals over a period of years. For example they crossbred horses and zebras with the intention of obtaining an animal that would be resistant to the tsetse fly. Zebras were also domesticated, although not a great success, and there exist photos of Europeans riding on zebras.

The first trials with elephants began in 1882 at Api in the Ulele region, in the north of the Congo, after the importation of Asian elephants and mahouts but this was not a success. In 1898 trials were commenced with captured baby African elephants and by 1904 twelve young elephants were being used for pulling loads but were not yet being used as mounts. In this year a second set of trials were also started in the Katanga province.

By 1912 there were 38 elephants at Api and expert Indian mahouts were brought in to train the Congolese staff. An example of their use was in 1923 when a team of eleven elephants was used to pull heavy machinery for 220 kilometers from

Force Publique 1919



Buta to Bambili in the Ulele region. Two elephants could pull a three tonne load at 25 kilometers per hour during a period of five hours, the best hours for this being from 5 am to 10 am.

By 1955 the elephants had been moved to Gangala na Bodia in the northeastern corner of the Congo close to the Sudanese border and a recent film shows them carrying tourists on their backs for a safari in the Garamba National Park in that area.

The Force Publique

The "Force Publique" is the name given to the pre-independence Congolese army although originally it was set up as a simple police force, similar to the present day "Gendarmerie," by a decree of the Etat Independant du Congo signed by King Leopold II on 5th August 1888. The Governor – General in the Congo was appointed as the Supreme Commander. Apart from the normal policing of the colony the Force Publique was also involved in battles in 1891 against the Arab slave traders in the eastern Congo.

At the time of the 1914/18 war the Force Publique was reorganized along the lines of a European mili-

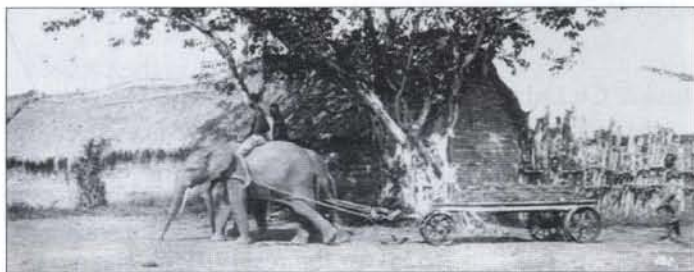
tary force and armed with more modern weapons. During the years 1914/15 the Force Publique was used to defend the frontiers of the colony against the German forces attacking across Lake Tanganyika from German East Africa and across Lake Kivu from the German protectorates of Ruanda and Urundi.

On 18th April 1916 the Force Publique, joined by British troops from Uganda, attacked from the south and north of Lake Kivu towards Kigali in Ruanda and had captured all of Ruanda and Urundi by 19th July 1916. One brigade now attacked from Mwanza in the north of German East Africa whilst the second captured Kigoma on 28th July 1916 and the two forces joined together to push on and capture Tabora (the capital of the G.E.A.), which had been abandoned by the German forces on 18th September, with the Belgian commander General Tombeur at their head, on 19th September 1916.

During the 1939/45 war troops from the Force Publique, having crossed the Sudan in a convoy of lorries, joined up with British forces there, which eventually resulted in the surrender of all Italian forces south of the Blue Nile River.

African Tribes

Some of the many African tribes within the Congo are shown on the bank notes of the Banque du Congo Belge and the Banque Centrale du Congo Belge et du Ruanda – Urundi as follows: –



Domesticated
Elephants 1919

(a) The Makele

The Makele tribe lives along the river Aruwimi that commences in the Ituri and from Lake Albert in the northeast Congo joining the River Zaire at Basoko, downstream from Stanleyville. (cf 50 frs 1942 BCB and 50 frs 1952 BCCBRU).

(b) The Mangbetu

The Mangbetu tribe lives in the northeast corner of the Congo, north of Paulis, towards the border of Sudan, where their neighbors are the Azande, and speak a Sudanese (not Bantu) language.

In the nineteenth century (1870) the explorer Georg Schweinfurth expressed amazement at the sophistication of the Mombuttu (Mangbetu) court where the king, Munza, supported hundreds of wives and kept a huge retinue of craftsmen employed in carving furniture and creating superb ornaments in ivory and copper.

The deliberate elongation of the female cranium as a process of beautification was practiced by upper class Mangbetu until the 1950's. Soon after birth a baby's head would be tightly bound with strips of bark. Later this deformation would be emphasized by a cylindrical hairstyle through which were pierced bone hairpins. At ceremonial dances the Mangbetu women wear the "nekbwe" attached to their buttocks. Made from sycamore bark and fine grasses, dyed and woven into geometric patterns it is intended to attract the male eye.

(cf 500 frs 1929 and 1942 BCB, 50 frs 1953 BCCBRU, 20 frs 1953 BCCBRU).

(c) The Baluba

The Baluba tribe is found across a wide area of southern Congo in the Kasai and Katanga provinces at the beginnings of the Kasai and Lualaba rivers. (cf back of 1000 frs 1944 BCB).

(d) The Wagenia

Henry Morton Stanley arrived at the Bayoma cataracts, near to



Mangbetu Woman

present day Kisangani, on the River Zaire (which he thought might be the river Nile) in 1877. He returned in 1883 and set up a small campment on the island of Kissangani, after signing a treaty with the Chief of the main tribe the Wa-Genya.

The Wagenia had arrived at the "Stanley Falls" from the south over a period of time, as a result of the raids carried out by the slave traders, and had constructed a large network of trestles and poles in the river to which they attached the hoop nets, used to catch fish in the rapids. They are extremely agile in crossing these trestles, where a fall could be fatal and even to entering the hoop nets where the force of the rapids is extreme. The women of the tribe also catch fish in the less turbulent waters using large circular landing nets. (cf 1000 frs 1944 BCB and back of 50 frs 1953 BCCBRU).

(e) The Bambuba

The Bambuba tribe is situated in



Watusi Dancers

the east of the Congo by the Ruwenzori Mountains around the town of Beni. (cf 500 frs 1953 BCCBRU).

(f) Moliro Region

The Moliro region is situated in the southeast corner of the Congo by the side of Lake Tanganyika, south of Albertville, near to the border with Rhodesia (present day Zambia) and the person depicted on the bank note is probably from the Baluba - Hembra tribe.

(cf 1000 frs 1953 BCCBRU).

(g) The Watutsi and Bahutu

Details about the Watutsi and Bahutu tribes are given in the section about Ruanda and Urundi that follows below. (cf 10 frs 1941/8 BCB and 1952 BCCBRU. Back of 100 frs 1944 BCB and 1952 BCCBRU).

Ruanda and Urundi

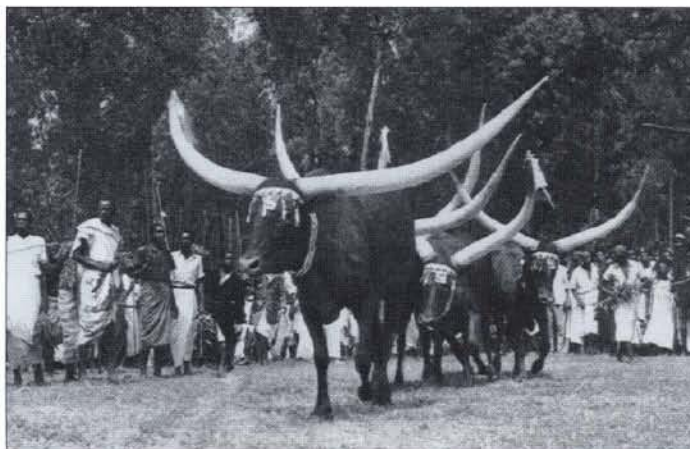
The two countries of Ruanda (now Rwanda) and Urundi (now

Wagenia fish traps
at Stanleyville

Burundi) came under German influence around 1884, being administered by German "Residents" situated in the two major towns of Kigali and Usumbura. Both countries were headed by a Watutsi Mwami (King) who also governed the majority tribe of Ba – Hutu.

The Watutsi people, who are pastoralists of Hamitic origin, arrived from the north with their herds in the 16th century and are particularly well known for their Ntore dancers and for their Nyambo oxen, whose huge horns in the form of a lyre are depicted in ancient Egyptian bas-reliefs. The Bahutu are of local origin and agriculturists who became the herdsmen for the Watutsi oxen in exchange for military protection against attacks from other tribes.

At the beginning of the 1914/18 war the German General von Lettow-Vorbeck requested the transfer of German troops out of Ruanda to protect German East Africa. They were replaced by local troops at the request of the German Resident, Captain Wintgens, to the



Watutsi Nyambo Oxen

Mwami Yuhi V. Musinga. They were stationed in Gisenyi, Ruanda, attacked and occupied Goma, Belgian Congo, in September 1914. Thereafter for two years they controlled Lake Kivu using a metal boat requisitioned from the missionaries in which they mounted a canon. Although British and Belgian Congo forces counter attacked and sacked Gisenyi in 1915 the German forces eventually repulsed them. It was not until April 1916 that the Allied forces became strong enough to commence the final attacks that would only end when the armistice was declared in Europe.

After the 1914/18 war the Milner-

Orts agreement in 1919 gave Ruanda-Urundi to be administered by the Belgians and German East Africa (Tanganyika) to the British. During the negotiations at Versailles, Belgium proposed giving Ruanda-Urundi to Great Britain in exchange for part of present day Angola at the River Zaire estuary, suggesting that Portugal should receive a part of southern Tanganyika to add to Mozambique. Finally the

Belgians accepted to cede to Britain the territories they had won in the G.E.A. in exchange for "Port Franc" (free port facilities) in Kigoma and Dar es Salaam. The League of Nations finally fixed the frontiers and granted the Mandates to Britain and Belgium on 31st August 1923.

The inhabitants of Ruanda and Urundi were more used to barter trade and then eventually to use coinage. It was not until 1927 that bank notes of 5 and 20 francs were sent from Stanleyville to Usumbura and only in 1930 was it stated, "Local people are now accepting bank notes."

BANK NOTE SIGNATURE COMBINATIONS (1938 – 1952)

| Printed Dates | First Signature President | Second Signature Position | Name |
|----------------------------|---|---------------------------------|----------------|
| J)(13 Jan 1938)- Sept 1940 | Paul Charles | L'Adm.teur Delegue | Rene Guillaume |
| K) Dec 1941 – June 1944 | Richard Baseleer – Le Directeur en Afrique | Le Directeur-Adjoint en Afrique | Rene Goeman |
| L) Feb 1946 – Aug 1948 | Paul Charles Le Gouverneur | L'Adm. Delegue | Rene Guillaume |
| M) 11 November 1948 | Paul Charles | L'Adm. Delegue | Rene Guillaume |
| N) May 1949 – Sept 1951 | Paul Charles | L'Adm. Delegue | Guy Feyerick |
| O) Feb 1952 – May 1952 | Auguste Callens | L'Adm. Delegue | Guy Feyerick |

ESTIMATE OF QUANTITIES PRINTED (1940 – 1952)

Without access to the archives of the bank note printers it will be impossible to know the exact quantities printed for each of the signature combinations used for each of the bank note types, however these later issues are more easily available and it is possible to make a fairly accurate estimation of the quantities.

The bank notes in these series, with the exception of the 500 francs (P-18A) and the 10,000 francs (P-20), all use letters of the alphabet (but excluding the letters I and O for the WSL and TDLR printings) with a six digit number i.e. one million bank notes per letter of the alphabet used (the 1,000 francs note has a five digit number, thus 100,000 bank notes per letter). At the end of the first alphabet the bank note numbers would normally commence a second alphabet

with AA, AB, AC etc., and then the third alphabet with BA, BB etc.

However in the case of the 5 francs (P-13) the second alphabet commenced with the letter A (for the second time), and only then changed to AA, AB, AC, etc. Similarly for the 10 francs (P-14) the same error occurred but this time WSL completed the second alphabet from A to Z before commencing with the third alphabet as AA, AB, AC, etc. In the list below the use of this second alphabet by error is indicated by an asterisk (*).

In some cases the change in signature combinations occurs somewhere in the middle of a letter of the alphabet. In the list below this occurs in the 20 francs (P-15) between signature combinations J/K and the 100 francs (P-17) between combinations L/N. Within the quantities printed for a signature combination there are different printing dates shown on the bank notes. Here also the date change can occur somewhere in the middle of a letter of the alphabet making it even more difficult to calculate the quantity of bank notes printed by signature combination and date.

The estimated total quantities printed by signature combinations are given below: -

| | Bank Note | Pick # | Sign Comb | Quantity | High # Known |
|----|---------------|--------|-----------|------------|------------------|
| 1) | 5 francs | 13 | K | 25,000,000 | (*) A 981.724 |
| | | | L | 20,000,000 | AV 974.912 |
| | | | N | 12,000,000 | BH 898.902 |
| | | | O | 2,500,000 | BL 452.862 |
| 2) | 10 francs | 14 | K | 35,000,000 | (*)L 583.099 |
| | | | M | 15,000,000 | AB 944.009 |
| | | | N | 15,000,000 | AS 694.687 |
| | | | O | 5,000,000 | AX 781.418 |
| 3) | 20 francs | 15 | J | 2,500,000 | C 472.346 |
| | | | K | 12,500,000 | Q 807.198 |
| | | | L | 20,000,000 | AL 901.259 |
| | | | N | 20,000,000 | BG 954.437 |
| 4) | 50 francs | 16 | K | 4,000,000 | D 940.923 |
| | | | L | 4,000,000 | H 975.177 |
| | | | N | 12,000,000 | T 767.108 |
| | | | O | 2,000,000 | V 706.804 |
| 5) | 100 francs | 17 | K | 1,000,000 | A 973.970 |
| | | | L | 4,100,000 | F 029.817 |
| | | | N | 10,000,000 | R 016.691 |
| 6) | 500 francs | 18A | K | 600,000 | See note below |
| 7) | 1000 francs | 19 | K | 50,000 | A 42.924 |
| | | | L | 600,000 | G 02.349 |
| 8) | 10,000 francs | 20 | K | Unknown | Without Serial # |

Note: For the 500 francs (P-18A) it is believed that 200,000 bank notes were printed for each Serie # (as no higher number has ever been seen so far) and three Serie # with signature combination K are known.

DESCRIPTIONS OF INDIVIDUAL BANK NOTES

5 francs Type "Woman, Child & Beehive 1942" (Pick-13)

Face: At left a European woman, holding a distaff, sitting on a Roman column with a child and a beehive. At right in the background the Congo star as an under print. The date is printed in the top right corner as part of the design.

Colors: On emission 2, alphabets A-E, are carmine on pale green under print. On all other notes they are gray-blue on a pale orange under print.

Back: African forest scene with an elephant and a hippopotamus in center. Colors areas for the face but without the under print.

Watermark: None

Size: 102 x 80 mm

Printer: Waterlow & Sons Limited, Londres on the face and the back.

Alphabets: A to Z; A only; AA to AZ; BA to BL. (Letters I and O not used).

Emissions: Emissions 2 to 6 (the first emission would have been Pick 4) printed across the center and without this printing for emissions 7 to 9.

Signature Combinations Known: K, L, N and O. (On emission 2 the signature combination K is, unusually, printed in carmine).

Estimated Quantities by Date and Signature: (59.5 million)

| Sign Comb | Em # | Printed Date | Low # Known | High # Known | Quantity |
|-----------|------|--------------|-------------|--------------|------------|
| K | 2 | 10 - 06 - 42 | A 000,060 | E 604,051 | 5,000,000 |
| K | 3 | 10 - 01 - 43 | F 234,448 | K 304,330 | 5,000,000 |
| K | 4 | 10 - 08 - 43 | L 249,833 | Q 998,770 | 5,000,000 |
| K | 5 | 10 - 03 - 44 | R 374,423 | Z 875,955) | |
| K | 5 | 10 - 03 - 44 | A 089,158 | A 981,724) | 10,000,000 |
| L | 6 | 10 - 04 - 47 | AA 543,066 | AV 974,912 | 20,000,000 |
| N | (7) | 18 - 05 - 49 | AW064,134 | BF ? | 10,000,000 |
| N | (8) | 07 - 09 - 51 | BG 398,557 | BH 898,902 | 2,000,000 |
| O | (9) | 15 - 02 - 52 | BJ 125,606 | BL 452,862 | 2,500,000 |

10 francs Type "Watutsi Dancers 1941" (Pick-14)

Face: African Watutsi (Ntore) dancers in a ceremony before the Mwami (king) of Ruanda, center left. Lower right, the Congo star

Colors: On emission 1 green on blue and pale orange under print; on emission 2 brown on green and pale orange under print; on emission 3 pink on mauve and pale green under print. On the others, 4 to 8, gray on pink under print.

Back: Parade of the Congolese Force Publique (armed police force who also served as soldiers in wartime) in a village scene center right. The Congo star bottom right corner. Colors as for face.

Watermark: Giraffe's Head

Size: 130 x 84 mm

Printer: Waterlow & Sons Limited, Londres on the face and the back.

Alphabets: A to Z (twice); AA to AX. (Letters I and O not used). The bank note numbers on emission 2 are printed in red.

Emissions: Emission (1) for alphabets A to E is not printed on the bank notes. Emissions 2 to 4 printed across center and without this printing for emissions 5 to 8.

Signature Combinations Known: K, M, N, and O.

Estimated Quantities by Date and Signature: (70 million)

| Sign Comb | Em # | Printed Date | Low # Known | High # Known | Quantity |
|-----------|------|--------------|-------------|--------------|------------|
| K | (1) | 10 - 12 - 41 | A 035,623 | E 990,617 | 5,000,000 |
| K | 2 | 10 - 07 - 42 | F 522,702 | N 492,608 | 7,500,000 |
| K | 3 | 10 - 02 - 43 | N 695,567 | V 862,668 | 7,500,000 |
| K | 4 | 10 - 06 - 44 | W 276,572 | Z 356,398 | |
| K | 4 | 10 - 06 - 44 | A 350,143 | L 583,099) | 15,000,000 |
| M | (5) | 11 - 11 - 48 | M 011,810 | Z 926,898) | |
| M | (5) | 11 - 11 - 48 | AA 376,438 | AB 944,009) | 15,000,000 |
| N | (6) | 15 - 08 - 49 | AC 556,858 | AS 694,687 | 15,000,000 |
| O | (7) | 14 - 03 - 52 | AT 257,232 | AU 588,132 | 2,000,000 |
| O | (8) | 12 - 05 - 52 | AV 543,589 | AX 781,418 | 3,000,000 |

20 francs Type "Pirogue 1940" (Pick-15)

Face: In the center an African river scene with seven standing Africans paddling a pirogue. The Congo star is printed in the four corners.

Colors: On emissions 1, and 6 to 9 blue on pale orange under print; on emission 2 mauve on pale orange under print; on emissions 3 to 5 orange on pale orange under print. There are three variations in the spacing of the printed dates on these notes varying from ">", and "c" to "C".

Back: African forest scene showing two young domesticated African elephants, with African mahouts on their backs, pulling a tree trunk. Two more elephants with their mahouts in the background. The Congo star is printed in the four corners. Colors as for face.

Watermark: Elephant's Head.

Size: 140 x 90 mm

Printer: Thomas De La Rue & Company Limited, London on the face and the back.

Alphabets: A to Z; AA to AZ; BA to BG. (Letters I and O not used).

Emissions: Pre-war emission (1) for alphabets A to C not printed on the bank notes. Emissions 2 to 9 (except for emission 6 without imprint) printed across the center.

Signature Combinations Known: J, K, L, and N.

Estimated Quantities by Date and Signature: (55 million)

| Sign Comb Spacing | Em # | Printed Date | Low # Known | High # Known | Quantity |
|-------------------|------|--------------|-------------|--------------|------------|
| J c | (1) | 10 - 09 - 40 | A 033,575 | C 472,346 | 2,500,000 |
| K c | 2 | 10 - 03 - 42 | C 550,307 | E 861,603 | 2,500,000 |
| K c | 3 | 10 - 12 - 42 | F 876,039 | H 496,032 | 2,500,000 |
| K >> | 4 | 10 - 03 - 43 | H 520,396 | K 376,623 | 2,500,000 |
| K >> | 5 | 10 - 05 - 44 | L 862,435 | Q 807,198 | 5,000,000 |
| L C | (6) | 10 - 04 - 46 | R 004,985 | Z 348,734 | |
| L C | (6) | 10 - 04 - 46 | AA 446,591 | AA 909,262 | 10,000,000 |
| L >> | 7 | 10 - 08 - 48 | AB 366,551 | AL 901,259 | 10,000,000 |
| N >> | 8 | 18 - 05 - 49 | AM 009,645 | AW 812,807 | 10,000,000 |
| N >> | 9 | 11 - 04 - 50 | AX 433,918 | BG 954,437 | 10,000,000 |

50 francs Type "Makele Head 1942" (Pick-16)

Face: At right the bust in profile of an African woman of the Makele tribe from Aruwimi looking left, (copyright ABNCo at bottom left of bust). Top center the Congo flag of a yellow star on a blue background.

Color: Gray-black on a multicolored under print. From Serie I, Emission 1949 the signatory titles in Dutch were added to those in French already shown on the face.

Back: In the center a striding leopard in the African forest (copyright ABNCo under leopard's stomach). Color as for face but without under print. The bank signatures and titles in Dutch are not printed on the back of this note.

Watermark: None

Size: 150 x 95 mm

Printer: American Bank Note Company on the face and the back.

Security: ABNC type color dots or "platelets"

Serie: A to V known printed in red on the face only. On Serie A and B printed five times but on C to V only four times.

Emissions: First emission, believed 1942, not printed on Serie A and B. Emission 1943 on Serie C printed in red in the center of the face only. The year 1944 not used. The Emissions for 1945 - 1952 printed in red in the center of the face and across the center above the leopard on the back.

Signature Combinations Known: K, L, N, and O.

Estimated Quantities by Date and Signatures: (22 million)

| Sign Comb | Em Year | Serie | Low # Known | Serie | High # Known | Quantity |
|-----------|----------|-------|-------------|-------|--------------|-----------|
| K | ND(1942) | A | 245,523 | B | 856,318 | 2,000,000 |
| K | 1943 | C | 488,947 | C | 888,499 | 1,000,000 |
| K | 1945 | D | 104,458 | D | 940,923 | 1,000,000 |
| L | 1946 | E | 884,290 | E | 905,671 | 1,000,000 |
| L | 1947 | F | 209,442 | F | 417,396 | 1,000,000 |
| L | 1948 | G | 360,558 | H | 975,177 | 2,000,000 |
| N | 1949 | I | 388,775 | L | 965,747 | 4,000,000 |
| N | 1950 | M | 282,468 | P | 665,173 | 4,000,000 |
| N | 1951 | Q | 135,735 | T | 767,108 | 4,000,000 |
| O | 1952 | U | 247,785 | V | 706,804 | 2,000,000 |

100 francs Type "Domesticated Elephants 1944" (Pick-17)

Face: In the center two young domesticated African elephants with African mahouts on their backs. In the background, palm trees. Center-left background two Congostars superimposed by the bank note value.

Colors: Blue on pale green, mauve and yellow under print.

Back: Center right three Watutsi Nyambo oxen (with horns in the shape of a lyre as depicted in ancient Egyptian bas-reliefs) with a Bahutu herdsman in the background.

Colors: Blue on a pale yellow under print.

Watermark: Zebra's Head.

Size: 159 x 101 mm

Printer: Waterlow & Sons Limited, Londres on the face and the back.

Alphabets: A to R 100,000 known. (Letters I and O not used).

Emissions: Emission (1) for alphabet A is not printed on the bank notes. Emission 2 printed across the center of the bank note and without this printing for emissions 3 to 8.

Signature Combinations Known: K, L, and N.

Estimated Quantities by Date and Signature: (15.1 million)

| Sign Comb | Em # | Printed Date | Low # Known | High # Known | Quantity |
|-----------|------|--------------|-------------|--------------|-----------|
| K | (1) | 10 - 5 - 44 | A 067,625 | A 476,417 | 500,000 |
| K | 2 | 10 - 6 - 44 | A 511,196 | A 973,970 | 500,000 |
| L | (3) | 11 - 3 - 46 | B 000,137 | D 092,913 | 2,100,000 |
| L | (4) | 10 - 4 - 47 | D 170,010 | F 029,817 | 2,000,000 |
| N | (5) | 16 - 7 - 49 | F 273,645 | G 095,646 | 1,000,000 |
| N | (6) | 14 - 9 - 49 | G 105,447 | L 051,129 | 4,000,000 |
| N | (7) | 13 - 3 - 51 | L 240,157 | N 568,031 | 2,500,000 |
| N | (8) | 07 - 9 - 51 | N 782,896 | R 016,691 | 2,500,000 |

500 francs Type "Mangbetu Head 1942" (Pick-18A)

Face: At the top center in a medallion a head in profile looking right of an African woman from the Mangbetu tribe. (Copyright ABNCo in the white circle of the medallion under the bust). Bottom center the Congo flag, a yellow star on a pale blue background.

Colors: Brown on a multicolored under print.

Back: At right an African with a spear watching five elephants bathing in a waterhole. (Copyright ABNCo in the ground under the left front leg of the first elephant). Colors as for face.

Watermark: None

Size: 172 x 105 mm

Printer: American Bank Note Company on the face and the back.

Security: ABNC type color dots or "platelets"

Series: Serie 2 printed five times in red and Serie 3 and 4 printed four times, on the face. Believed 200,000 notes printed per Serie.

Emissions: None on Serie 2 but believed to be 1942. On Serie 3, Emission - 1943 printed in red in the center under the medallion on the face only. On Serie 4, Emission - 1945 as for Serie 3 but now also on the back.

Signature Combinations Known: K only.

Estimated Quantities by Date and Signature: (0.6 million)

| Sign Comb | Em Year | Serie | Low # Known | High # Known | Quantity |
|-----------|----------|-------|-------------|--------------|----------|
| K | ND(1942) | 2 | 059,539 | 188,282 | 200,000 |
| K | 1943 | 3 | 027,992 | 053,262 | 200,000 |
| K | 1945 | 4 | 003,221 | 177,004 | 200,000 |

1000 francs Type "Wagenia Fishermen 1944" (Pick-19)

Face: At left three Africans of the Wagenia tribe with, in the background, fish traps in the rapids (Stanley Falls) on the River Zaire at Stanleyville. Yellow Congo star under the medallion at right. Colors: Brown on blue, green and yellow under print.

Back: At right in a medallion head of a young African of the Baluba tribe. Above the medallion a Congo star. At left two African musicians with an elephant tusk horn and a tom-tom drum. Colors as for face.

Watermark: Leopard's Head.

Size: 185 x 106 mm.

Printer: Waterlow & Sons Limited, Londres on the face and the back.

Alphabets: A to G 50,000 known. (Only 100,000 bank notes per letter).

Signature Combinations Known: K and L.

Estimated Quantities by Date and Signature: (0.65 million)

| Sign Comb | Printed Date | Low # Known | High # Known | Quantity |
|-----------|--------------|-------------|--------------|----------|
| K | 10 - 05 - 44 | A 10,457 | A 42,924 | 50,000 |
| L | 11 - 02 - 46 | A 56,101 | B 46,076 | 100,000 |
| L | 10 - 04 - 47 | B 66,868 | G 02,349 | 500,000 |

10,000 francs Type "Uniface 1942" (Pick-20)

Comment: It is known that these bank notes were used to make large value payments similar to a bank guaranteed check, for example to purchase a house, building or a plot of land. The bank note was payable "On Sight" and thus simpler / cheaper than a bank check. It is possible, as has been suggested elsewhere, that these bank notes were used to make inter-bank transfers.

Face: The Bank's name, denomination, Bank's monogram, signature titles and penal clause down the center in French and in Dutch.

Colors: Brown printing on a pale green design on white paper.

Back: The back is blank when the bank note is unused. Endorsements by customers, as required by the Bank, were entered on the back when transferring the bank note to other persons.

Watermark: Banque du Congo Belge; Bank van Belgisch Congo; A five-pointed star (i.e. the Congo star). Size: 225 x 114 mm.

Printer: Waterlow & Sons Limited, Londres on the face only.

Alphabets: Only specimens of this bank note have been seen and no bank note number is shown. They may not have been necessary as each bank note was issued and endorsed individually. Quantities therefore also unknown.

Signature Combination Known: K only (on specimens). It is known that this bank notewas in use in April 1949 so signature combinations L and / or M could also have been printed.

Rachel Notes

Acquiring a Piece – Part II

by Ray Feller

This winter, I took my first English course in college. It was on fiction writing, and that idea seemed so incredible to me. Unlimited possibilities – not even the sky is the limit, because fiction can take you anywhere. Through reading other people's stories and writing my own, I slowly began to understand a theory that I have heard about for many year: it is best to write about what you know.

Paper money is something I am not certain about as far as knowledge. It seems like I know some, but I have read little and don't have much direction to what I look into. When I began working on this piece of fiction, however, I started with one aspect of paper money that I do know—the people. I hope that it will be enjoyable to read, because I liked writing it. The other students in the class reacted strongly to it, saying that they hadn't understood that paper money could be fun. A lot of them have since approached me and expressed interest in knowing more.

I wrote with an enthusiasm that comes from a long-term love of the hobby for its bank notes and its people. I also included some historical information about the Manouvrier note, which I got from an article by Brent Hughes in the Bank Note Reporter called "Confederate Manouvrier Note Caused Crisis" (February, 2001). The "discovery" of such a note is entirely fictitious, however, as none have been found that Hughes reported.

I'm not confident that this story is good, but I am confident that I put my all into it. Please enjoy!

Part I of this story appeared in
The I.B.N.S. Journal, Volume 40, Number 1.

No Prizes for Chris

On the sidewall there are three rows of tables that are reserved for exhibits. Each has a white, shiny cloth keeping its silver table legs from being exposed. The tables support the dozens of display cases at a height just below ideal. Here the density of people is lower, and I enjoy the distance it affords.

The displays are divided by genre. I am standing in the section that features engravers, my back to the rest of the hall. I look down at a green stenciled sign that reads "Peace Medallions: Symbols Struck in Hope" and is surrounded by large bronze decorations.

As I gaze into the display, I read through several of the captions, each

attractively mounted on rich jade-colored felt. When I sway upward, hands in pockets, I meet the squinting eyes of an intense man who is wearing glasses that reek of responsible consumership. Their owner does not smile, does not frown, merely turns to the clipboard that he grasps in his left hand and scribbles madly on a piece of carbon paper. I step back, nodding an apology for being in his way, and turn to look at the exhibit that is most convenient for me to redirect my gaze to.

The man behind me mutters to himself, complementing his soft murmurs with the harsh scratch of ballpoint pen on paper. From his nametag I learn that he is called "ED," in capital letters. Several

bright ribbons flow from staples in the plastic bottom of the nametag, layered so that the colors are all showing, but only the words on the top ribbon can be read: "Judge."

I observe as Ed, squinting, completes his looking at the exhibit of medallions and jolts to, presumably, the next piece he has to judge. Behind him he pulls along a suitcase that is haphazardly attached to a metal trolley with red and white striped string. The cart jerks from side to side as he walks, the case threatening the feet of anyone within a meter radius. I cock my head and follow it, tracing its movement with my eyes until I begin to feel cross-eyed.

At the end of the American themed row, a man seems to be placing the final touches on his exhibit. Ed reacts, flabbergasted.

"It's ten o'clock!"

The man does not seem too effected by the exclamation.

"All exhibits are to be completed by 9:30 a.m. Friday morning, according to section II.a.3 of the rules for exhibiting. Yours will be disqualified." Did he accurately know the number for the section? I wonder, but do not doubt him severely. He seems confident.

The man continues to work. Ed is calm, but commanding. His voice is monotonous and nasal, the two combining to be strangely soothing. His manner suggests a 95% probability of time in the military.

"This exhibit is disqualified."

He meets the eyes of the exhibitor, eyes that are clear and blue and without remorse.

"That's fine, Ed. It's not a problem."

"No, no, it is a problem. It is nothing but a problem."

"No, it's *fine*. It's okay. I don't want a prize, I don't really care. I just want people to see the exhibit in its fullest. I needed to add a piece." The perpetrator smiles slightly and turns the key to lock his case.

"Your exhibit has been disqualified for violation of section II.a.3."

The man knows that.

"I know that."

"You cannot be placing an exhibit past 9:30 a.m. on the Friday of the show."

"I know."

"I will be submitting this to the chief judge and the judges' committee formally."

"That's fine, it's grand, and it's okay." The man seems more amused than agitated, the crowd's feet beside his eyes getting deeper with each command Ed provides.

Silence falls upon their dialogue, but they stand still, looking toward one another. It is strange to not be the only silent one for the moment. His business attended to, Ed now seems ready for the exchange typical of friends.

"Are you well, Chris?" The late exhibitor looks up timidly at the sound of his name and smiles.

"I'm good, I'm good. How are you?"

"Well, as fine as I ever am."

"Good for you, Edward."

"Do you still collect Confederate?" My ears perk up.

There is a pause, with a side of tension, before Chris gives his answer.

"I do."

"Good for you, Chris. Look, it's really, it's a shame about what happened..."

"It's okay. We move on." The chubby couple's story does not appear to be far from the minds of its subjects.

"I think the whole thing stinks to high heaven of conceit. It stopped being a matter of the note itself, and became a competition between the two of you. That just isn't good work, Chris." I recognize that his voice is soothing because it is reminiscent of Don Knotts from *The Andy Griffith Show*.

"I agree. But, it was passion, what can I tell you? My intuition has been leading me in this one. I wish that it was leading him in the same direction."

"Well, life goes on." That seems

to be Ed's lead-in to a salutation.

"Take care of yourself, Ed."

"I always do...." Ed wheels his suitcase violently away.

Chris stares down at his display and places a finger on the glass over the piece he had added, tracing it and leaving a smudged frame around its perimeter. He sighs, shakes his head, smiles apologetically at no one in particular, and walks off. I do not follow, but watch him weave his way quietly through a cloud of haggling. When I approach the display, I look down and I see what I expected to see: a photograph of the Manouvrier note.

Herds of elephants unlikely.

I nearly join the line for coffee, hot dogs, and one-dollar candy bars. Instead, I settle to stand next to it. The photographs of hamburgers and cinnamon rolls that line the top of the snack stand are too dark and unappealing to me.

A recent teenager in a red page's apron embraces six cups of coffee between the crooks of his arms. He speeds awkwardly toward the people who ordered them, hoping to deliver the Styrofoam cups before the heat of the drinks hurts his inner elbows too severely. A page could make an impressive profit for one day of scorched inner elbows.

The line for the snacks is staggered, most of its members standing in pairs or triads, inevitably featuring one person in the middle of a story while the others laugh along. I am stationed beside the rear of the line, next to the only other person who seems unengaged in conversation. I smile at her in our shared unpopularity. She nods back at me exotically, if one can nod in a way that is exotic. Our kinship is quickly ended, however, when she is joined by a warm grandfather figure with a bushy beard and a broad smile.

"There were bells, all around...." He enters singing to rolled eyes of adoration.

"....but I never heard them ringing, no I never heard them at

all....'till there was you! There was....*Isabelle*....all around...." On this line he volunteers her arms to embrace him, and he continues the song as she throws her head back, closing her eyes tightly as if they are somehow affiliated with her hearing, or with the attention she is drawing from those around. "....but I never heard her...*singing*....no, I never heard her at all...."

"And I would place my money on that continuing." The woman laughs and smiles at him, mostly with her eyes. He moves on to his next tune.

"If I had a bell, I'd ring it in the mo-orning, I'd ring it in the evening – all over this la-and. Some words, some words....wait for it...." The next line is said in a considerably increased volume: "*Is-a-belle* of free-dom,' some more words. '....is a song about love between my brothers and my sisters' – oh, especially the sisters!" He releases her from her embrace and stands back, arms crossed, head cocked slightly to the left, inspecting.

I back further out from the line and lean on the wall, gazing at a pamphlet from the table beside me, and listen.

"Could this be the glorious *Isabelle*? Back to the humble bourse floor?"

The woman smiles as only a 'glorious *Isabelle*' can and shakes her head in false disappointment.

"George, darling. I gave you, what? Three *years* to grow out of your antics, and here you are, singing to me in the snack line. You are a case. Be glad you are a darling, or I would have to be truly frustrated."

He glows red and nods admittance.

"Antics are what I live for. But, how are you? Did you miss us?"

"I am doing very well, I am quite happy. And of *course* I missed you, darling. All of my darlings! I've been working, though. Keeping myself busy."

"And challenged, I hope? Oh, please assure me of that!" He isn't wholly condescending, nor is he being entirely sincere. The result is another smile.

"I can assure you of that. Entirely. And please, *please* don't ever think that it wasn't hard for me to leave everyone here that I really do care about."

"I think you are stronger than I, *Isabelle*, stronger than I. The people – I tell you, I would stay in the hobby if there were no bank notes – it's really the people I'm here for. I love the hobby; now, don't go getting me all figured for a crazy man.... but the value of this hobby isn't the same as the worth of my collection."

Their conversation pauses as they move forward in the line one person-length.

"So, what do you do with yourself these days? Ah, my beautiful *Isabelle*. Do you still collect?" *Isabelle* blushes modestly at the term 'beautiful' as the round man grins paternally.

"I still collect, I am not a different person! I have just been re-evaluating some of my priorities and looking back to what got me started in this crazy hobby in the first place."

"Crazy." He repeats the word with pride.

"I'm a historian. I wanted to learn about the Civil War through its money, and I will admit to day-dreams of...."

"....the best damn book about the subject?"

"I was hoping for a sharpened article. But, surely a book was in the fantasy."

I envision a cartoonish think-bubble over the woman's head, and determine that the book was definitely more in her mind than any well-researched article.

"Perhaps this talk is too deep for the snack line?"

"Perhaps so. Perhaps there are a lot of things of great depth in this room for me today." She is unmis-

takably reflective.

"I can think of one or two. Two, even. I don't suppose one of them begins with a 'Ch'...."

She averts her eyes. I know what is coming as well as she does.

"....and ends in 'ris'?"

"I didn't notice he had come."

"I will believe that one when a herd of elephants comes storming out of the snack stand, trumpeting the theme to *War and Peace*."

She smiles admittance and shakes her head.

"Chris is a grand fellow, and I hope to speak with him at length."

"Seems to me that he used to share a certain fantasy of a certain book."

"He did. But, he had a different idea of how to move forward. He found a niche, I found a niche. They just weren't the same. It is a shame, but it happens." There is no allusion to romance failed – *Isabelle* is honest when she makes reference only to the loss in a research partner.

"Jules is fine," George volunteers.

"Glad I asked."

"I thought you might be curious."

"Oh, I am! Jules. Wow. That was quite a time ago. Takes you back. What is he up to?"

"What do you think? Nothing new."

"Nothing new. That Jules. Quite the character, and very bright. Even more so stubborn, though."

"As a mule."

"A nice mule."

George nods as she steps up to the cashier, ending their discussion.

I replace the pamphlet onto its table, no more read than when it left. *Isabelle* smiles at George as she steps up to ask for a one-dollar candy bar, and he retreats to his table.

Steak brings people together.

I remain at the show for its duration, without approaching Jules, Chris, or *Isabelle*.

Eventually the dealers begin to cover their wares with sheets and

flowered tablecloths, a signal that outside of the cold cement walls the sun may be making its way down the sky. I make my way to the door, where the security guards are now sitting on their stools, each sleeping, heads resting gently on either edge of the double-doors. I walk quietly, as if my footsteps may somehow have an effect on their dozing, despite the noise of the hall rattling on unnoticed.

The escalators are filled with collectors, tired from their day, yet invigorated for the activities in the evening. Large groups will soon be spattering steak as they discuss politics, and everything will without fail lead to poker. My intentions are to follow the crowd, where I hope to find Jules, Chris, and Isabelle forced into meeting.

I walk the seven blocks that lead to the prime ribs many collectors' minds have already begun chewing on. The way is pleasant, complemented by a slight sprinkling of tired rain, and I notice that the grey of the sky is my replacement for the grey of the hall.

A Friday, a steak place, and a town overrun with hungry numismatists. Their prime ribs remain a long way off.

The hostess smiles nervously and promises the man ahead of me a forty-five minute wait, which doesn't impress me any more than it does him. I walk to the bar and look down at the opaque glass dish of peanuts.

Behind me the flow of people continues to enter the building, and the breathing space diminishes accordingly.

"Isabelle?" I turn to see Jules, smiling genuinely and extending his arm, to be used for shaking or embracing, whichever she decides. Isabelle takes the embrace.

"Incredible. I thought *you* would be smarter than this. It's a Friday night!" She smiles.

"I know, I know. As they say, though, ahh.... a steak is a steak. What can you do?"

"What can you do." She repeats it as a statement.

There is a pause in which I cannot decide if there is tension or not. Isabelle breaks it.

"Are you having a good show?"

"Yes, sure. Nothing big yet. Are you happy to be back?"

"It's good, it's nice. Yes. I think so." Isabelle stumbles over her words.

"Why did you decide to come to the show? Something special in mind?"

"Maybe. We'll see how things go." Isabelle looks over Jules' shoulder as she answers. I follow her gaze, but don't see anything or anyone of interest.

"Are you happier?"

Isabelle looks at Jules with eyes full of concern. When she sees that he is not angry, she relaxes and answers.

"I am. I needed this change. It's interesting – following Chris left me more confident in your side, if anything. Heh."

"Well, Chris is basing a lot on feelings. He.... ahh.... he didn't want to distrust Johnson, and I respect that. But without proof, I am not going to believe it."

"It is not always a matter of science, Jules."

"Maybe it should be."

"Maybe it should sometimes be – but I don't disrespect Chris for trusting Johnson. I don't disrespect Johnson for believing he was telling the truth – or either of them for still believing it." The rush of words leaves Isabelle off balance. She shifts her weight, and then excuses herself politely. Jules leans back against the bar as Isabelle heads through the crowd for a restroom that gaudily features a pair of antlers as decoration, with "Gals" carved onto the wood between them.

With Isabelle's exit comes a well-timed entrance for Chris. He spots Jules immediately, but feigns ignorance until he has made his reservation with the still-flustered hostess and sat down at the bar.

After placing an order for a cherry coke – with extra grenadine – Chris looks over to Jules, and the two make eye contact. Jules smiles and makes the awkward stride through the hungry company that stands between them.

"Ah, the nostalgia continues."

Jules steps to Chris with a smile that shows 75% of his teeth.

"Jules, Jules. Still coming here on a Friday night, after all these years." Chris grins.

"You know, Isabelle is here too."

"I heard she was around."

"No – she is here....she's in the ladies."

"Oh! Well, this *is* a reunion!"

They seem amiable enough, and any hostility that may still exist is hidden behind beaming expressions.

"Are you here with anyone? We could pool our resources, get a booth. I have been here at least fifteen minutes....that must give me some priority."

"You'd let me in on that, you'd let me skip that exciting fifteen minutes of waiting hungry?"

"Eh, we'll see." Jules winks at Chris.

"So, the show. How is it going for you? Well?"

"Oh, sure, yes. I saw Ed this morning. That guy....he hasn't changed."

"Surely he was quoting from his Judge's rule book? Citing obscure passages, telling you not to walk so close to the display cases?"

"Aww, I had made an exhibit this year – I know you don't like those sorts of things, but hear me out. Just a little one, showing what I have been studying, see if I can't stir some interest. I added something in at ten....the guy explains at length how it is late, it is late, it is disqualified, so on. Usual Ed stuff. The guy cares, though, and you can't help but like him."

"Ahh, that's Ed, alright."

"Yeah, it is."

The lapse in their conversation is conveniently correlated with Isabelle's exit from the "Gal's." She

approaches with enthusiasm, and stands between the two men, locking arms with each of them.

"This is a familiar feeling group!" Isabelle's proclamation comes with enthusiasm.

"Our mutual friend Jules has kindly offered us the privilege of joining his party for the evening, thus minimizing our own wait-times."

"How very good of him!"

The three stand together very naturally, which makes me feel particularly sad. It is a shame that their different perspectives seem to bar them from those perspectives that are shared.

The hostess announces that "Jules, party of one" is ready for seating. Jules jumps up and walks to her with more speed than necessary – as if the table will be taken from him if he does not reach her immediately. A moment of pointing and conversing takes place as he indicates that he wishes to increase his party-size to three. It seems this must be alright, because Jules beckons to Chris and Isabelle, and the three of them are led into the body of the restaurant, followed by the jealous eyes of those who remain waiting at the bar. As they parade toward their booth, I extend my faith to them and leave the restaurant.

Lot number 10297.

The convention center is attached by a skywalk to a hotel. This is where most of the regular show-goers stay. It is important that everyone stay together, because this facilitates late night chatting and, of course, poker.

As the evening wears on, I grow restless. I am yet uncertain that everything will work out as I want it to with Jules, Chris, and Isabelle. I have hopes, however, that over the course of their dinner conversation, all that I wish to say will be discussed. For the moment, I resign myself to walking the lobby of the hotel.

The fountain flows noisily, and as I gaze in I see hundreds of wishes beginning to turn green on the base of the stone spring. I want to pull some change from my pocket and make a large wish, maybe create a splash. Behind me, I hear a guttural laugh that belongs to the rather sizeable gut of a collector. He has a group of gentlemen around him, and the laugh appears to have been at a bit of his own story. I stroll past them, through a pair of glass elevators, and over to the 24-hour viewing area for auction items.

Outside there is a stack of catalogs. I pick one up and flip through it, landing on the third page of Confederate pieces. Items 10280-10307 are under the subheading of "Confederate Currency." The little set of rooms is being watched by a security guard of no particular character. I walk in and I am alone.

There are display cases like those in the hall. These ones stand at a height just low enough to be agitating. Each is filled with pieces and numbered labels. I find the display that begins with item 10200 and pause. It appears that foreign currency and Confederate currency are placed side by side, which seems rare. Usually foreign pieces are shoved to the end, American being the dominant focus for collectors.

These foreign pieces are not particularly extraordinary or popular. They are divided alphabetically by country, and each country has only a few pieces. This show isn't particularly built around those whose interests are in foreign notes.

Apparently 10200 cuts into the I's, because before me is an Israeli note – one of the old Lira from before the conversion to Shekels, and then to new Sheqalim. Israeli notes are interesting because they feature three different languages, each with a different alphabet. It feels a bit like a miniature Rosetta stone, as if this one note could be the key to learning the other two languages if one knows a first. The bank notes make everything look

easy. A compromise is simple – use the Hebrew, the English, *and* the Arabic. No fighting necessary.

As I stand looking at Item 10200, I hear the security guard outside give a "Hello" without any enthusiasm. It is followed by the helloing of three people, whose voices I immediately recognize as Jules, Chris, and Isabelle. I walk briskly into the next adjoining room, where I mock-focus on the catalog in my hands.

"I love auctions! They are terribly exciting." Isabelle leads the group, who halt together in front of the display case I have just departed.

"Terribly exciting." Chris mutters, with a slightly mocking tone, but things appear friendly.

"The Confederate notes seem a bit sparse. Nothing too exciting, and not much of what there is." Jules estimates with his eyes, calculating out loud that there are at most 30 pieces. He is right.

"Does that make our chances better or worse for getting a note?" Chris asks this as a challenge.

"Perhaps better – it must mean there is less interest?" Isabelle pauses. "Or.... worse. Because there is probably the same amount of interest, just not as much available. Hmm." She purses her lips and looks to Jules and Chris as if they have hints for her.

There is silence for a moment, and then Jules erupts with an enthusiastic suggestion.

"How about it, a poker game, eh? My room? Later tonight, of course."

The other two exchange looks, seem to silently come to consensus, and announce their intentions not only to accept, but also to take Jules for all he is worth.

As the three make their way out of the small room, I notice each person's head turn toward the same place, and my heart jumps a bit.

"Of course, poker will have to be later, Jules...." Isabelle begins, her eyes darting to and from the ballroom where the auction is being

held.

"I agree with Isabelle, bud. I have some things to take care of." Chris' eyes follow a similar pattern.

"Oh, of course, of course! I won't be there for at least another hour. I – I'm sorry. Was I unclear?"

"Oh, nonono, it's fine, I just wanted to make sure." Isabelle punctuates her sentence with a laugh.

The three troop out of the room, and stand on the paisley-patterned carpeting together. The auction has been in session for 45 minutes.

In the hall, there is much action. George's group has disappeared, presumably to make their claims in the auction room. An auction will last a number of hours, and the collectors tend to congregate outside of the room, sending a runner now and again to check on what number the auctioneer is speaking his way through. The refreshment table is conveniently located in the rear of the hall so as to allow the collectors to remove their snacks without disrupting any of those who are participating in the auction. The sign-in table is outside the door, and small cardboard fans with numbers on them become fewer and fewer as the evening progresses.

With muffled sounds of prices rising coming from the auction room, Jules, Chris, and Isabelle stand awkwardly outside the display room. I stand still in the presentation room, listening for them to speak.

"I'm, uhm. Well, I'm going to the auction. Are either of you interested in accompanying me?" Isabelle looks to the two gentlemen.

"Spending money before you lose the rest in poker?" Jules kids, though his companions know he is the superior poker player.

"I was headed there also," announces Chris. "Have you picked up a number?"

"No, not yet. I was going to do that now."

"I'll go with you."

Jules follows without saying

anything, silently stating that he is also headed for the auction.

A blonde woman sits at the table, the stack of numbered fans resting under her carefully manicured fingernails. They tap on the cardboard with an irritating crispness.

"Hello, there!" She is from the south. Her ears feature large jewels, and she wears a pastel orange jacket set. She scoots forward in her chair as the three approach, readying her forms for their immediate completion.

"Have you all been to an auction here before?" She really says "you all" and smiles, opening brightly painted lips over unnaturally shiny white teeth.

"Oh, yes. Many auctions, many shows." Jules smiles back.

"Well, this is old hat to you, then. Here are the forms. Fill 'em out for me, will you, dears?" She hands out three clipboards and three pens, and the three people head in separate directions, finding various places along the wall to lean against. The southern woman tries to look otherwise occupied, but it is apparent that she really has nothing else to do but await the return of her clipboards and the subsequent presentation of the numbered fans.

Jules is the first to finish, and the woman is pleased to hand him his number. He is polite, accepts the fan, and steps aside for Chris. Isabelle is the last to receive her numbered fan, and as soon as she is holding it the three are left again in silence, standing beside the entrance to the auction hall. Inside, the auctioneer is beginning the calls for 10266.

"Are you interested in anything in particular?" Jules motions toward the auction hall, directing his question to both of his companions.

"I did have my eye on one item, I'd say. Been planning on it for a while." Chris volunteers this information ambiguously.

"Good for you! An auction is always better when you really want something." Jules extends his

elbows and rests his hands on his hips.

"As long as it isn't 10297, I am happy for you too!" Isabelle intends this as a mock threat. Both Jules and Chris turn with some haste.

"10297?" It is said in unity.

"Oh, don't tell me...."

"I'm sorry, Isabelle. But you bidding on that is only going to make it worse for me. I am stubborn, you know that well enough. There is....it's ridiculous for you to bid on it when I am going to keep going – that will only make it more expensive." Jules is speaking quickly.

"Whoa, whoa, whoa, Jules, Jules! Let's not compete for stubbornness, here. I don't think that is such a wise idea." Chris' hands begin to gesticulate with some violence as he makes his contribution.

"This is silly, boys. We need to settle this now – we can't all go in there and bid on the same thing. None of us will benefit from that. How much were you going to spend, Jules?"

"Well, that's no good. Anything I say, you will each know to top. No good, Isabelle."

"Well, Jules, I know that you are so very....mathematical and....cunning. But maybe you should consider stepping aside. Maybe someone else wants this more than you."

Jules leans back with the attack. He looks to Chris for support, but Chris averts his gaze as if to agree with Isabelle.

"I traveled very far to come to this show, Jules. You know that – I haven't been to a show in, what? Three years, four? I came for this, and I am not leaving without it." Isabelle is one step away from stomping her foot.

10274.

"So, suddenly I lose priority for being consistent in coming to these shows? That makes no sense....that's nonsensical, Isabelle. You know it is. It is ridiculous!" Jules is shaking his head and

extending his hands in a slightly apologetic, but firm shrug.

"You would have come anyway – Isabelle and I are only here for this, don't you see? Can't you step back and look at the big picture? Your big picture is the show – ours is this piece."

"Suddenly you are in on this together?" Jules points at the two of them accusingly. "You always....Chris! You always bring people to your side, you convince them that you are a team. I don't think that's it – I don't think Isabelle is going to be so gullible as to believe you again."

"Please, Jules! Don't spare any judgment on my character, will you? I didn't go away from you because I was gullible or following Chris. I left for reasons of some substance. You are so incredibly conceited – you don't even see, do you? And stop bringing the Manouvrier note into it – that has nothing to do with this piece or this auction."

"Besides, I wasn't saying Isabelle and I were working together. Not in the least. I am just saying that this should be between her and me. You should respectfully step down, Jules. Be a man." Chris' face has turned red, and his nostrils are flaring to the beat of the clock, which hasn't stopped its ticking.

10279.

"I'm sorry that you left. Both of you – I enjoyed our time working together. I'm sorry that had to end. But I don't think it is one bit fair for you to use your departure as leverage for you to get something that I want at least equally as much." Jules is emphasizing his points with his index finger, which is coming down at the end of each sentence he speaks. "I am not going to be manipulated."

"Have a heart, Jules!" Isabelle is now pleading.

"I'm not the one who is heartless!" Jules is defensive.

"You guys, you guys! This name-calling is ridiculous. It is juvenile.

What are you going to do next, rock-paper-scissors for the thing?"

"How do you *propose* we settle this? What *brilliant* idea did you have in mind, Chris?" Isabelle's eyes present the challenge with more power than her words.

"I....I don't know. I wish, argh. I wish you two would look at me and see how much this means to me. I don't know why you can't step out of your shoes and try mine on for size. This....it means a lot to me. More than you can imagine, more or less feel. I have....a special sentimental attachment, if you will just....see. For a second. I *need* this. It has been my....my goal. I don't know why it is so hard to see that!"

10283.

"And how is it that you know that we can't imagine that? Or feel it? How do you know what I can imagine or feel?" Isabelle is incensed.

"I didn't know that you imagined or felt more than what your temper....your.... your emotional rampages. Your thoughtless tirades." Jules speaks with some coolness, his anger showing more through his stutters than variance in his tone. This calm voice is effective at increasing the fire in Isabelle's eyes. Chris speaks:

"You act like emotions are a bad thing – you don't understand, Jules, that sometimes emotions are....the opposite. They are a good thing, and your....your apathy is disgusting." Chris produces an unmatchable scowl, a grimace that overtakes his entire face in its execution.

"Sometimes being rational is important."

10286.

"I am being rational! But obviously this goes beyond logical – if you were being logical you would see the irrationality of trying for a piece you *know* you will be facing....antagonism for. I want this piece logically and emotionally – all of me wants it. Can't you understand that?" Isabelle stares directly into Jules' eyes. She does not see the

pity she hoped for. He sees none in her either.

"You get so petty, and you take yourselves so seriously, and meanwhile I could be in there and you wouldn't even notice." Chris looks to the door as if to make his accusation a threat.

"You wouldn't get through that door without me following, and I don't think that you have the strength to go against me....not in there. You, you just wouldn't." Isabelle is flustered.

10289.

The argument continues. I begin to pace. It is all I can do – the three are beyond listening to one another, let alone an outsider. People in the back of the auction room start to notice the voices as they increase in volume. Two women stand by the vegetable dip in the rear, pointing blatantly at the three and asking one another what "all the commotion is about." Jules, Chris, and Isabelle carry on regardless. I want to interfere – to jump in. But, I can't.

10291.

There is silent glaring, all arms crossed, all brows furrowed. Several failed attempts to speak come and go.

10292.

"I, I, I....if I don't get that piece. Ahh....this is no good. This is ridiculous. Christopher, Isabelle....it does none of us *any good* standing here." Jules makes a motion toward the door. "It's an auction, let the auctioneer decide."

"You know full well that this is more than that, Jules. This goes back a little further than the auction." Chris has an eye on Jules' feet as they back toward the room.

"What do you want me to say? That I'm sorry? Why should I apologize? *You left me.*"

"It's not that simple! We didn't....we didn't *betray* you. We made a different choice. What is the....why does that make us bad guys?" Isabelle's fists are tightly clenched in her frustration.

10294.

"Whoa, whoa, whoa. I didn't say you were 'bad guys.' Don't put words in my mouth. I, ahh, I think that, ahh, I think this has to stop. This is ridiculous!"

"Then, by all means, be a gentleman and leave the running." It is an awkward offer coming from Chris, who obviously has no intention of being that definition of 'gentleman' himself.

"This isn't a matter of being a gentleman! That's bull, ahh, that's bull, Chris. Bull....bologna. I welcome you to, ahh, to leave the running, if that sounds so reasonable to you."

10295.

"Why is it so hard for the two of you to see that this isn't just an auction to me – this is very, very, very important. Maybe if I say 'very' three times you will look at me, *look at me*, and see what I, and see that....that I *deserve* this. I *need* it. Please!" Isabelle's eyes are becoming shinier.

"You ask a lot of people you aren't willing to do the same for." Chris is curt.

10296.

"I ask a lot of people who were once my friends."

"Hello, Isabelle. This is the problem, this....making things personal. It's no good! This is an intellectual matter. It shouldn't, ahh, it shouldn't come down to who can look the most pitiful!"

"What should it come down to?"

"Whoever really deserves it."

10297....

"What did he just call?" It is like when your name is spoken in a crowded room. Or anything very familiar – there is a power in such words. Suddenly it is apparent that the auctioneer has been speaking all along....and a feeling of powerlessness comes across the three as they strain to hear what is being said.

"....aaaand, item 10298, 10298. We are on page 26 of the catalogue....do I hear an opening bid of \$500?"

The three stare at one another in

despair for a moment, then turn and walk away.

A divided room shares a voice.

Museums have different hours from many other businesses. Their largest rush of people comes on the weekends. Friday, Saturday, Sunday – these are the days of heavy traffic. And so, when we must meet, it happens on a weekday. This week, the board and the trustees and the patrons are assembling on a Tuesday.

I enter to the smell of coffee that has been sitting in someone's desk drawer for too long, awaiting such gatherings as today. A table is set up with folding chairs placed around it, and in the center is a plate of cookies not necessarily intended for the meeting, but leftover from some member's weekend festivities. There are still four minutes before the meeting is supposed to start, which means at least ten before it will.

The room is divided into two, voluntarily. The elder attendants, people with memories that span their many years' devotion to the museum, stand happily clumped to the right. Talk of grandchildren and hip operations is interspersed with genuine declarations of how *terribly tasty* the cookies are.

"And I mean terribly!" One of the ladies pats what delicate little pudge exists on her stomach. She laughs, the rest of the people on the right laugh, her eyes tear up, and her stomach starts to hurt.

On the left are the newer representatives – people who majored in business in college and believe they have King Midas' touch. There is much conflict across the table as to how best to run the museum.

I take my place at the end of the room, the painful seat on the table where the leg has to be straddled. Suggesting that my sitting has more authority than the clock, which is past when its hands pointed at the starting time, the rest of the board members noisily pull out their

folding chairs. We look toward the secretary, who smiles and begins the meeting.

"I call this meeting to order." She smiles again. "Do, uh, darling, do we have an agenda?" She looks to the woman straight across from her.

"Perhaps we should begin by taking role?" Her suggestion is condescending rather than helpful, does not seem to create much agitation.

With giggles, the secretary agrees, laughing to the air on the left of her. "I swear, if my head wasn't attached to my shoulders, I would have lost it by now!" The elders join her in chuckling, while their counterparts in business suits sit patiently. "Darling, would you please take role." Darling takes role.

"Now, then. Have we an agenda to give out?" There are nods, followed by the distribution of typed agendas, each showing a careful outline and printed in Times New Roman. Someone is certainly clasp- ing the receipt from making the copies – and expects to get reimbursed for the \$1.50 spent.

"Alright, we can – did everybody get one of these?" The secretary holds up a sample agenda and scans the company. Everyone has one.

"Good. Before we delve into our exciting news, did anybody want to discuss anything – bring anything to the table, as it were?"

A pause.

"Anybody?" No one responds.

"Good! No more waiting, how exciting! Would you like to speak?"

She turns to me and I nod, rising to address the group.

"Good evening, everybody. I hope you have all had wonderful weeks."

The group smiles up at me.

"As you know, this was to be an exciting weekend for all of us."

I pause while everybody nods.

"I attended a paper money show, with the intent of acquiring a piece that was up for auction. This is not news to any of you – you are all here, I assume, with the hopes of seeing it.

"The show began with much hope. The collectors there were enthusiastic, and the atmosphere a pleasure to observe. I had every expectation of achieving our goal.

"However, as the weekend progressed, things began to appear less positive. I do not like having to say this, but I come before you to disappoint you.

"Unfortunately, the unveiling of our new piece needs to be postponed. It was well known, I think, that our goal was to receive this piece as a donation to our good museum. When I went to the show, it was to ensure that one of three potential donors would purchase the item for that reason.

"What I found was that, without my interfering, each of the three wanted to provide this piece for our humble organization."

The room is filled with confused looks. An older gentleman raises his hand into the air and chews on the end of his ballpoint pen in his puzzlement.

"Yes?"

"Well, now. I don't want to come off as dumb or nothing, but if all

three of 'em wanted to donate it – well. I guess I just don't see the problem. What's gotta be postponed?" His question is followed by mumbles of agreement, one shared question across both sides of the table.

"None of the three got the item."

"Was it too expensive?" A young woman with a pants suit leads the second round of mumbles.

"No, no. They never even got into the auction."

The room is silent for a moment while everyone looks to one another.

"But...why? How did that happen?" The question is asked by a young man, but was shared by the rest of the people.

"I don't really know what to tell you. It is a case of grudges and blindness. From a distance everything seems so much simpler – we can ask why the three people could not simply realize that their goal was the same. For the three of them, well, it wasn't so easy. I suppose I had too much faith trusting them to get it in the first place."

This leads a moment of silence, no one knowing what to say. A man

begins an evaluation:

"That seems so....so very sad. Not because our museum doesn't get anything, though that is very sad. But, hmm. More because the reason seems so....unnecessary. It shouldn't have been this way...."

"Is there no hope of still getting the piece?" The question is proposed by the youngest attendee, and is accompanied by large eyes that yearn for the answer to be that there is still hope.

"Oh, there is still hope. Surely if these three can discover that their reasons are mutual – that they share the same goal – they can come together and purchase the item from whoever won it in auction. All we can do is hope that they will be able to do that."

"And then the piece is ours?"

"Yes."

"Well, then....we will have to wait." The proposal comes simultaneously from individuals on both sides of the table.

Everyone in the room seems to agree. Hopefully the piece-process will resume soon.

THE JOURNAL NEEDS YOUR ARTICLES AND EDITORIAL CONTRIBUTIONS

(IN ANY MODERN WORD PROCESSING FORMAT ON DISK OR BY E-MAIL.
PHOTOS, IF SCANNED, SHOULD BE AT 300 DOTS PER INCH.)

please send to

Steve Feller, Editor, I.B.N.S. Journal

Physics Department

Coe College

Cedar Rapids, IA 52402 U.S.A.

Office: (319) 399-8633 Home: (319) 393-7052 FAX (319) 399-8748 (mark to my attention)

E-MAIL: sfeller@coe.edu

My First Talk on a Bank Note

by Christof Zellweger, I.B.N.S. #LM-86

It's already several years ago and I don't remember exactly when it was that I gave my first talk on a bank note. It must have been in 7th or 8th grade, which would be around 1982/83.

When I first started to collect bank notes, I was collecting anything I could get my hands on. Something I thought was very important about the note was that the note should come from a country which was exotic and I didn't know much about it. At that time, one of our biggest banks in Switzerland issued a booklet every year with all the currencies of the world and the exchange rate of them. I was very much fond of that booklet. I would sit over the booklet, read what countries had what kind of currency, i.e. what was the name of it and how much it was worth in Swiss francs and US\$. Normally, I wasn't able to purchase any real exotic notes from the banks in my area, so I was always looking forward to go on vacation to my uncle and aunt who then lived in Geneva. Before going there, I would count the money I had available to buy notes and then have a look at the booklet, carefully writing down the countries and the denomination I wanted from that country. While being in Geneva on vacation, my aunt had to come with me to the bank and tell them what I wanted, since I didn't speak any

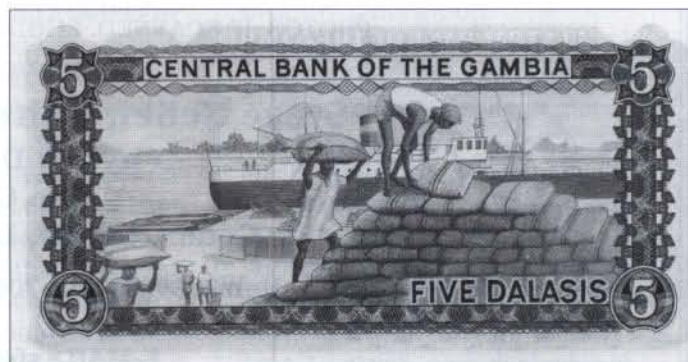
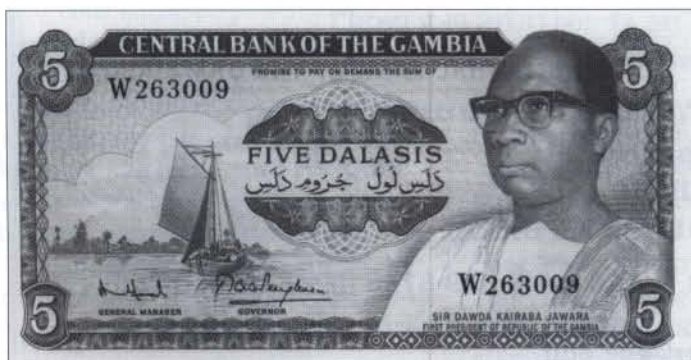
French at that time (end of the 1970's). I would then hand over my „wantlist“ to the cashier and he would start looking through their inventory. Like this, I got some of my first bank notes. Just to name a few of them:

Bangladesh P21 10 taka
Brunei P6b 1 ringgit
Egypt P182g 5 piastres
Ethiopia P30a 1 birr
Jamaica P59 1 dollar
Kenya P16 10 shillings
Papua New Guinea P2 5 kina
Trinidad and Tobago P30a 1 dollar

Most of the notes were not in UNC condition, but I was just happy to have them in my collection and they still are in my collection nowadays. I still remember that the Egyptian 5 piastres note did only cost me 15 Rappen (Cents) and the note was even UNC! Unfortunately, those days are gone when the banks would do such favors. Only if you know somebody at a bank would you get lucky.

One of the notes I bought was a Gambia P5 5 dalasis. At that time, I already owned a 1 dalasi coin which has a crocodile on it, so I was very curious to see what their notes might look like. I have been very pleased with what I got. The note was maybe VF and I don't remember anymore

which signature. Actually, the note is not in my collection anymore, because the earlier Pick catalogs didn't have all listings by signature. I must have replaced it with the same style of note I bought at a later date in UNC and probably have given the note away to another collector in trade. Since I have been very fond of that note, I decided to give a talk about what is shown on the note when we had to give a talk in geography class about something. With a projector I could project the note in color on the wall in the classroom and then started to explain what is to be seen. On the front a traditional sailing boat on the River Gambia and the then president of Gambia Sir Dawda Kairaba Jawara (ever since that talk I don't have to look up that name anymore). The back shows a ship in the docks and men loading sacks. I told them that according to the lexicon one of the main export products were peanuts and the men are therefore most likely loading peanut sacks. Another interesting thing to mention to my colleagues was the Arabic writing on the note, that was very exotic! Almost two decades later I have now started to learn Arabic. One of the reasons was that I wanted to know what is written on these "exotic" bank notes!



Face and back of 5 Gambia dalasi

2000 I.B.N.S. Literary Awards

*in recognition of the best articles
in The I.B.N.S. Journal
during the past year.*

The FRED PHILIPSON AWARD

David B. August

*"Bank Notes in the Belgian Congo
– Part I"*

Charles R. Carlson

"Austrian Notgeld 1848-1867"

Peter Symes

"The Bank Notes of Guinea-Bissau"

Honorable Mentions:

Peter Symes

*"The Bank Notes of Pakistan
1972-2000"*

Bryan Taylor

*"If I'm a Millionaire, Then Why
Can't I Afford to Buy Anything?"*

Eric J. Brock

*"The Bank Notes of
Revolutionary Cuba"*

*And, as always, members enjoy
the insightful and fun reports
from*

Rachel Feller

and

Fred Schwan –

what collecting is all about!

I.B.N.S. Book Of The Year Award

*"A History of Bermuda and its
Paper Money, Second Edition
(2000)*

by

Nelson Page Aspen

THE INTERNATIONAL BANK NOTE SOCIETY

MINUTES OF BOARD MEETING HELD AT VALKENBURG, NETHERLANDS

SATURDAY APRIL 7TH, 2001

Directors Attending: Murray Hanewich, Chair of meeting, Lawrence Smulczenski, USA; Christof Zellweger, Switzerland; Pam West, UK; Milt Blackburn, Canada; Andy Lim, Singapore; Jeremy Steinberg, USA; Thomas Augustsson, Sweden; Roy Spick, UK; Tony James, Australia; David Carew, UK; Emil Schneider, Switzerland.

Members of the Society Attending: Michael Turner, Germany; Peter Symes, Australia; Mark Hartford, USA; Lawrence Pope, UK; Mrs. Roy Spick, UK.

The meeting was called to order by 2nd Vice President, Murray Hanewich at the Princess Wilhelmina Hotel at 18:30. The Chair welcomed all those present and introduced members of the executive Board.

A letter was read that resulted in the resignation of the European Assistant General Sec. / Asst. Treasurer. Discussion of the circumstances of Mrs. Thowney' resignation were concluded with the recommendation that a letter of appreciation be sent, thanking her for her service to the I.B.N.S. Mr. Lawrence Pope has volunteered to assume this position.

David Carew made a motion, seconded by Tony James that Pope be approved to the position of Assistant General Secretary / Assistant Treasurer. The motion was approved unanimously.

The subject of whether "Maastricht" is an I.B.N.S. sponsored show was addressed by Michael Turner [A statement was placed in the Bourse Program that denounced any affiliation with the I.B.N.S.]. After heated discussion a motion was made by Tony James that the Memphis Board of directors consider that Article VI - Section 1 of the I.B.N.S. Bylaws be amended to delete specific mention of the shows where I.B.N.S. Board Meetings will be held and that at each meeting the location and date of the next Board Meeting be determined. Jeremy Steinberg seconded the motion. It was approved with Chris Zellweger and David Carew dissenting. Action for Memphis.

Chris Zellweger, Chair Grievance/Discipline Committee, read his report. There were 32 complaints processed in the year 2000 versus 12 in 1999 and 34 in 1998. Unfortunately most of the problems deal with shipment of goods or payment for goods. Zellweger commented on the great support he was receiving from David Carew, Assistant Grievance/Discipline Committee.

Tony James reported on the activities of the Australian Chapters. He requested financial support of the I.B.N.S. 40th Anniversary celebration in Melbourne. Pam West made a motion that the I.B.N.S. consider giving the Australian Chapter a stipend of \$1,000 US to promote their 40th Anniversary celebration and Show. This motion was seconded by Chris Zellweger and approved unanimously. Action for Memphis.

Roy Spick asked for any assistance possible in forming a new Chapter in the UK. Pam West will provide a copy of the Charter from the London Chapter.

Michael Turner asked that his name be removed from all publications that continue to list his name as a board member of I.B.N.S.

David Carew contacted the British Museum in London to display bank notes in that facility. He was strongly encouraged and his efforts applauded by the Board.

The meeting was adjourned at 19:40.

*Minutes taken by Larry Smulczenski –
prepared and distributed by M. Hanewich*

INTERNATIONAL BANK NOTE SOCIETY

Minutes of the meeting of the Executive Board, 15 June 2001 Memphis

President Crapanzano convened the meeting at 1828. Present were vice president Howard Daniel, immediate past president Bob Brooks, secretary Milan Alusic, treasurer Joseph Boling, directors James Adams, Brian Giese, Andy Lim, Arthur Morowitz, Tony Pedraza, Joel Shafer, and Jeremy Steinberg, education chair Larry Smulczynski, assistant advertising manager Pam West, assistant awards chair George Conrad, Journal editor Steve Feller, YN chair Rachel Feller, and members Ron Wise, Evangelos Vyzas, William L S Barrett, Clyde Reedy, Jos F M Eijssermans, Ron Richardson, Richard Kurlish, Michael Chou, Trevor Wilkin, Alex Fung, and Fred Schwan.

40th anniversary expenses: new I.B.N.S. member Sandro Sassoli, a friend of President Crapanzano, has donated \$3000 for expenses. His fee for the design of the medal diplomas was donated by the artist. Three gold and 40 silver medals, with about twenty chains, total over \$12000, but in addition to Sr. Sassoli's donation, we have already had donations of \$1500 each from Richard Lobel, Arthur Morowitz, Diana Herzog, Guido Crapanzano, and Joe Boling. Moved/seconded (Smulczynski/Feller) to appropriate up to \$7500 each for Memphis and London 40th anniversary celebration expenses (meal function, invitations, and so forth). Passed.

Pam West reported that the DeLaRue "core" souvenir notes previously discussed by the board have been bought and overprinted, and will be distributed in *The Journal*.

Howard Daniel reported that the I.B.N.S. lanyard badge pockets will be available eventually; the firm that was making the self-laminating pockets went out of business. A new source is being sought; when available, lanyard production will commence.

Guido Crapanzano reported on the web-site status. A questionnaire has been distributed to members for comments. The site is working well, and will be expanded to include an area for members only. Archivist/historian Peter Rader has become the webmaster. Robert Cacciamani has shifted to public relations for I.B.N.S. The work that Richard Kurlish did was donated to the society, even though there was an appropriation for his labor. Our site hosting in Italy will cost \$1060/year (from 1 May) (the first year was donated). Requests for modifications to the site should be relayed to Peter Rader, who will decide what can be accommodated.

Howard Daniel reported that the I.B.N.S. table at the ANA will be manned jointly with members of Numismatics International (NI). We meet at 1100 Saturday 11 August in room 114 of the Cobb convention center; we will be followed by the NI meeting in the same room. The London World Paper Money Fair (formerly the I.B.N.S. London Congress) will be 6-7 October. We need to publicize this widely, particularly in this 40th anniversary year.

Rachel Feller presented her proposal for promotion of collecting among YNs, which generated considerable discussion. Proposals: make first year membership under age 18 free (will there be a minimum age for members?); advertise in other publications, especially publications popular with children; use technology to get kids involved (Power Point presentations are a possibility, because apparently most schools in developed countries now use that software for presentations--Feller's own presentation to the board was made using that system--but we have to get the applications out to the audiences); use graphics in our pitches (note images, for instance) (ads, web pages, and so forth). Get a presentation that can be put on the web site and downloaded to be used in local areas. I.B.N.S. can also distribute samples of publications and of bank notes (with the applications) to schools or Scout troops upon request. Set up on-line fora for kids and for kids/adults to interact to keep kids interested in collecting notes. She proposes a committee of volunteers to establish parameters for the automated programs, prepare the presentations, and recruit donors for handouts (notes for incipient collectors) to go to using organizations. Brooks: talked about establishing separate organizations for kids, like Scouts, Sons of the American Legion, and so forth. Proposes setting up something separate to keep kids separate from the adults until they "come of age." West: lots of kids start young, drop out, and return later. S Feller: Rachel's modest proposal can be accomplished, for schools that have Power Point software. Howard Daniel volunteered to assist, and to provide 500 banknotes/year for the program. Bob Brooks also volunteered. Jos Eijssermans reminded that there are almost unlimited resources on the web at this time, and that we should exploit them. Languages other than English should also be explored. Schwan: ANA has experience with YN programs, for which they solicit donations from dealers for exclusive application to YN programs. Also, kids don't want to be segregated; they want to be part of the adult organization and be treated as adults. We should contact curriculum projects for states and school districts to integrate our programs into their work. Moved/seconded (Morowitz/Feller): put up a sign at the entrance to every I.B.N.S.-sponsored show saying: please bring a child back and introduce him or her to collecting. Passed. Feller: back to the question: are we going to support this program? Are we in support of kids in the hobby, or not? Crapanzano: we should, and we need need contributions of ideas from several members. Morowitz: having a web site is wonderful, and having someone young going after new members is also wonderful. We should have an area on the site for beginning collectors (not just youthful collectors), offering to send a minimum number of notes, and a FAQ (frequently asked questions) site for new collectors. Brooks: was a toastmaster, and one program was on stamps. We could convert that promotional program to paper money and make it available for the web site. Boling: let the existing YN committee (Feller, J Shafer, Zellweger, Cacciamani) continue to work on R Feller's program as proposed.

Discussion of the bylaw revision regarding the locations of board meetings (carried over from the Valkenburg board meeting). It appears that the problem with the 2001 Valkenburg show was lack of adequate communication with the show's organizer. Reedy: the rationale for the three sites was to spread the meetings among the membership. Sees no need to change the bylaws, and hopes that the board can mend fences with the Valkenburg show organizer so that the annual spring meeting can continue to be held there. Several others expressed similar thoughts. Eijssermans stated that the show has indeed become commercial in nature, and there is thus no specific link that creates a need for a non-profit organization to have a meeting there. There is no reason why one cannot be held, though, if desired. Arthur Morowitz expressed reservations at discussing this subject without a lawyer present, and excused himself. A recess was called, following which Bob Brooks and Joel Shafer were absent. Following the recess, Clyde Reedy continued addressing the board; what's in I.B.N.S.'s best interest? Valkenburg is a commercial show, and should not be entitled to free advertising in I.B.N.S. publications. But does I.B.N.S. want to be associated with the largest show on the continent? I.B.N.S. cannot endorse and promote commercial shows, but the bylaws have a provision (VII 5) for approving use of the logo in commercial advertising when desired. Members can use the letters "IBNS" and logos authorized by the board to promote the society and collecting. The board can authorize the show to use the logo. Daniel: we need a legal opinion on the use of the logo for non-I.B.N.S. shows (regarding Morowitz' caution about being accused of restraint of trade by promoting one show over another). [Joel Shafer returned.] Moved/seconded (Daniel/Pedraza) to get an opinion from Richard Herman on the society's liability if we allow our logo to be used in commercial show advertising. Passed. Clyde Reedy agreed to write the brief for such use, and will submit it to a board member for dispatch to Herman. The motion of Valkenburg, to remove specific locations for board meetings from the bylaws, was brought to a vote. Passed. Boling to revise the bylaw and pass it to Milan Alusic for inclusion in the upcoming directory.

Boling presented the following proposed bylaw change regarding internet voting on board matters: Article VI section 5 (added) (renumber existing sections 5-7 as sections 6-8) Section 5. The executive board may be called into session via the internet when pressing business requires prompt attention (business that cannot be deferred to the next regularly scheduled meeting). Only the president can call an internet meeting. The business to be considered will be presented by the president, or by another officer designated by him, in a broadcast message addressed to every member of the board who has communicated an email address to the secretary. If a motion is presented, a majority of all members of the board (including ex officio members), whether such members have email and can participate or not, will be required to pass the motion. (Example: if there are 31 voting members of the board, of whom only 22 have email, 16 positive votes will be required to pass a motion.) Moved/seconded (Feller/Brooks) to send this proposal to the London board meeting for a vote. Passed.

Boling presented the following proposed bylaw change regarding expenditure limits: Article VII section 6 now reads: Section 6. The Treasurer, as directed and authorized by these bylaws, may pay such amounts as are required in the ordinary operation of the society provided any expenses in excess of five hundred dollars (US\$500), which are of a capital nature or which are not normally incurred in the day-to-day operation of the Society, may only be paid upon executive board approval. amend to read: Section 6. The Treasurer, as directed and authorized by these bylaws, may pay such amounts as are required in the ordinary operation of the society. Expenses that are of a capital nature, or that are not normally incurred in the day-to-day operation of the Society, may only be paid upon executive board approval. The executive board may establish a limit within which such extraordinary payments can be paid upon the direction of the president. Moved/seconded (Brooks/Shaffer) to send this proposal to the London board meeting for a vote. Passed.

Moved/seconded (Boling/Pedraza) that, in the event the computer equipment of the general secretary, assistant general secretary, or auctioneer should fail in service, that up to \$1000 may be disbursed for a comparable replacement, provided: that the society pays no more than one-half of the cost of the new equipment; and that the officer concerned agree that, should s/he resign from office within the following four years, s/he will reimburse the I.B.N.S. for the then-current value of its half of the equipment. Moved/seconded (Smulczenski/Brooks) to amend by deleting the dollar limit. The amendment failed. The motion passed.

President Crapanzano distributed publicity for a new paper money show in Vicenza. Moved/seconded (Boling/Daniel) that David Carew and Steve Cox be appointed as assistant treasurers to back up the US and UK treasurers in their positions, and that these individuals be included on the lists of signatories on existing and future IBNS bank accounts. Passed.

ANA ballot: Moved/seconded (Feller/Shaffer) that the IBNS vote for John Wilson for president of the ANA (the only position for which he I.B.N.S. nominated a candidate), and that Boling be instructed to use his discretion in marking the ballot for other positions. Smulczenski: move to amend this motion to include voting for Gary Lewis for ANA vice president (accepted by the proposers). Passed.

Schwan presented a proposal that the I.B.N.S. make a donation to the ANA building fund (at the request of John Wilson, who solicited the donation). The suggested amount is \$500. Brooks: ANA looks down its nose at us. Boling: they gave our *Journal* an award. Feller: twice. Daniel: our library is supported by the ANA, and we have a club promotion table now at the

Continued on page 52

continued from page 51

ANA convention. Ron Wise: the ANA web site has always supported paper money collecting as one aspect of numismatics (for instance, the Japanese paper money exhibit on line). Crapanzano: we are not rich, but we can be generous. (Aside: he anticipates that our own European library will be cataloged and placed on line). He suggests that we support this proposal. Moved/seconded (Daniel/Pedraza) to donate \$500 to the ANA building fund. Passed.

Nominating committee for the 2002 I.B.N.S. election: President Crapanzano appointed Brian Giese, assisted by Larry Smulczynski and Chris Zellweger, as the nominating committee.

Election committee for the 2002 I.B.N.S. election: President Crapanzano appointed Bob Brooks as chair, assisted by Milan Alusic and George Conrad.

Bob Brooks proposed that the auction be cut back to one per year, which would be more efficient and cost less for postage. The board concurred. We should change our recruitment materials to reflect that reduction.

George Conrad gave the awards committee report on the 2001 literary awards (see the general membership meeting minutes). Larry Smulczynski announced the general membership meeting at 1300 Saturday. Dr. Richard Doty will be the speaker. Please support the meeting. Moved/seconded (Brooks/Adams) to appoint George Conrad as an ex officio member of the board, since Milt Blackburn does not attend US meetings [and Conrad does not attend overseas meetings]. Passed.

Non-voting members were asked to leave the room, and Bob Brooks presented the discipline case against Drs. Hugo van Reijen, whom Ian Marshall alleges has defamed him by distributing copies of bounced checks and saying that people should not do business with Marshall. Zellweger, Carew, and Herman recommend that van Reijen should be expelled. A long discussion among the board and other members (invited by the board to return to answer questions) about the circumstances of the alleged offenses (on both sides), and Drs. van Reijen's failure to reply to the discipline committee, led to a motion to table the action until the London meeting. Moved/seconded (Pedraza/Feller) to do so; passed.

Moved/seconded to accept the minutes of the 7 April 2001 board meeting at Valkenburg as published. Passed.

President Crapanzano announced that the next board meeting will be at the World Paper Money Fair, London, 6-7 October. The meeting adjourned at 2155.

INTERNATIONAL BANK NOTE SOCIETY

Report of the 40th anniversary breakfast celebration, 16 June 2001 Memphis

Members and guests began moving through the reservation and breakfast lines at about 0725. Vice President Howard Daniel and Fred Schwan checked reservations, issued door prize tickets, and collected money for non-member guests. 172 persons were served breakfast. At 0820 a 40th birthday cake was paraded through the banquet room by the hotel staff. While it was being cut and served, master of ceremonies Joseph Boling welcomed the guests and introduced President Crapanzano, who also welcomed them, thanked the Memphis Coin Club for its hospitality at the convention, and introduced a few of his Italian guests.

The following awards were made to I.B.N.S. members and others who have supported paper money collecting and the society over many years. These are the awardees from the North American and Australian regions of membership. Further awards will be made at the London World Paper Money Fair in October 2001.

silver medal for service

Angus E. Bruce – George Conrad – Stephen L. Goldsmith – Richard I. Kurlish – Michael Payton
Clyde Reedy – C. Frederick Schwan – Lawrence Smulczynski – Gary F. Snover – Mel Steinberg – Nancy Wilson

silver medal for service with I.B.N.S. chain

Robert J. Brooks – Michael A. Crabb Jr – Steven A. Feller – Mark Freehill – Gene Hessler
Chet Krause – Peter J. Rader – Neil Shafer – William H. Stickles – John W. Wilson

gold medal for service with I.B.N.S. chain

Milan Alusic – Joseph E. Boling

Following the awards presentation, Boling began calling numbers for the door prizes (available only to members). Of the approximately 150 members present, every person received a prize (or every ticket was drawn; some few tickets received no response when the number was called). Most of the prizes were Midwest Chapter souvenir cards and books (several cartons of books were donated by President Crapanzano and by Fred Schwan/BNR Press). When those prizes were exhausted, about a dozen choice world banknotes were awarded. Following these, before the final two prizes were drawn, all numbers were replaced in the bucket so that all members present had an equal chance to receive the two top prizes. A \$500 US federal

Continued on page 53

Invitation for...

"PAPERMONEY 2002"

- MAASTRICHT

formerly "The European Papermoney Bourse"
in **VALKENBURG**
Netherlands

this world's largest world paper money event will take place on

Saturday 13th April (09.30 - 18.00h)

Sunday 14th April (10.30 - 17.00h)

location "GEULHAL"
10 km from Maastricht

The papermoney event of the year!

This is the place where everyone involved in this
fantastic hobby will meet again...
It won't be complete without you! Will you join?

- 2 day bourse, incl. exhibit(s)
- last year there were 150 stands/dealers! More again in 2002?
- dealers and collectors came from some 50 different countries
- Just off main road, easy parking, near railway station and not far from Maastricht airport
- Hotels in all price ranges (from as low as approx. US\$25 and up...)

Entrance: € 7,50 for 1 day - € 12,50 for both days

Friday April 12th afternoon/evening
entrance ONLY for dealers with a table-reservation!
Entrance for dealers/collectors who still want to get in,
can get in if they are prepared to pay the fee for 35 a table.
(You might as well book your own table in advance...)

FOR MORE INFORMATION see homepage:

<http://www.papermoney-maastricht.org>

Organisation
APnC Int./Jos F.M. Eijssermans
P.O. Box 3249
NL-5930 AE Tegelen
Netherlands

Tel.: **31-77-477-4047
Fax: **31-77-477-4027
E-mail: APnCEijssermans@vixs.nl

PLANNED: special gold bonds & shares - section
to be set up in the until now not yet used part of this 4500 sq. metres large venue!
look out for the advertising later this year for more details info!
NEW - NEW - NEW - NEW - NEW



Continued from page 52

reserve note was won by former president Jos F M Eijssermans. The top prize, a \$1000 US federal reserve note (which had been used as the image for the breakfast invitations that were mailed to the membership worldwide) was won by former president and current treasurer Joseph E. Boling.

A rousing cheer was offered for President Crapanzano, without whose vision and drive to recruit donations for the new I.B.N.S. awards and for this event it would not have occurred.

Throughout the day I.B.N.S. officers received praise for the quality of the 40th anniversary celebration event. A good time was had by all.

Minutes of the General Membership Meeting 16 June 2001

Memphis

The meeting was called to order by Treasurer Joseph Boling at 1308. About 30 members and guests were present. Boling thanked the attendees for coming and introduced Larry Smulczewski, the education chair, who introduced the speaker, Dr. Richard Doty of the Smithsonian Institution. Dr. Doty gave a talk on his research into obsolete currency issues by banks and other financial institutions in the early 19th century, with emphasis on the artistic features of the notes. It is his opinion that banknote engraving represented the most highly developed American art form in the decades 1800-1850.

Following the lecture, Boling announced the winners of literary and exhibit awards for 2001 (see list below). The Amon Carter award for world paper money exhibiting for 2001 (north American division) was awarded to Paul D. Walters for an exhibit of Canadian chartered bank notes. Walters received a check for \$75 for his accomplishment.

The meeting adjourned at 1401.

Classified Ads

Bank Notes for Sale

WEST AFRICAN NOTES (emphasis on GHANA P1 TO P28). E.K. ABOAGYE, P.O. Box AH 384, Achimota, Accra, GHANA. e-mail: manny@gppo.africaonline.com.gh

My **World Paper Money** list contains a variety of appropriately graded and priced notes. I also issue a wholesale list, available upon request. Richard AINSWORTH, Box 42279, Las Vegas, NV 89116 U.S.A.

WORLD BANK NOTES. New dealership specializing in Bosnia, Croatia, Macedonia, Serbia, Slovenia, Yugoslavia, specimens, replacements, WWII issues, and scarcer world bank notes. Stojan BLAZANOVIC, Varicakova 12/8, HR-10 010 Zagreb CROATIA. email: <blazanovic.stojan@zg.hinet.hr> FAX: ++ 385 1 6640 650.

DENNETTS WORLD BANK NOTES – send \$5 (stamps) for series of major world bank note price catalogues. Grading AU-Unc, XF, VF, F-VF, satisfaction literally guaranteed. \$750 insurance coverage. US\$ cheques OK. Send for regular lists at <dennetts_banknotes@fsmail.net>. Our shop at 66 St. Benedict's St., Norwich NR2 4AR, UK.

WORLD BANK NOTES, large selection, competitively priced, quantity discount. Free retail price list. Contact Steve GERICKE at email: popeye@iafrica.com.na or snail mail: Box 27, Swakopmund, NAMIBIA. FAX 26464-405716.

LARGE SELECTION of old and new notes (errors, specimens, too) and paper collectibles. M. ISTOMIN, P.O. Box 2411, 61001 Kharkov, Ukraine. E-mail: <istom@vlink.kharkov.ua>.

WORLD PAPER MONEY. Great selection of Russian and Chinese bank notes. Free price lists. Dmitri KHARITONOV, P.O.Box B-31, Kiev 01001, Ukraine. Fax ++380-44-229-6505. email: <dmitri@zeos.net>

DISPOSAL SALE. For reasons beyond my control (health, age) I am forced to dispose of all of my notes. The lists pertaining to these notes amount to about 27 pages (double column). Some of the prices are greatly reduced since I am forced into retirement. Lists are available at \$2 each. P. KICHENBRAND, Box 12086, Queenswood, Pretoria 0121 SOUTH AFRICA. Telephone/fax: ++27-12-329-2580. e-mail <pkichenbrand@hotmail.com>

LARGE BANK NOTE SELECTION of Chinese, African, Mexican, Latin American, German, new republics, most countries. Monthly list. Competitive pricing. Write Michael KNABE, PO Box 3964 Pinedale, CA 93650.

Large selection of RUSSIA, UKRAINE, new republics and world bank notes (errors, specimens, too). Alexander KOSONOGOV, P.O. Box 3871, 61019 Kharkov, UKRAINE. Fax ++ 38-0572-76 16 45. email: <itl1585@online.kharkov.ua>

WORLD BANKNOTES via the internet. Check out <http://aes.iupui.edu/rwise/dealerlists/morrislawing.htm> for great selection and frequent updates.

BUYING AND SELLING. Specialist in world banknotes. Free price list. Wanted (list retail and wholesale): banknotes of world, military issues, notgeld, and post cards (WWII). Write to: Jeronimo LUIZ. New address: Caixa Postal 63.048, Abolição, Rio de Janeiro RJ-20751-970 BRAZIL.

ALL UNCIRCULATED worldwide bank note assortment. 500 different—US\$234.50. Approximately US\$750+ catalog value. Excellent selections. Overseas, please add \$10 registered shipping. VISA, MasterCard accepted. Michael MURRAY, Box 373-IBNS, Pell Lake Wisconsin 53157 USA. email: <mjmmurray@genevaonline.com>.

We issue a regular **WORLD BANK NOTE LIST** with sections on cheques, parchments, postal orders, old newspapers, and miscellaneous collectibles. We would be pleased to send you a list. George and Jane WHITE, PO Box 5936, Basildon, Essex SS14 2FD ENGLAND.

Bank Notes Wanted

CONSIGNMENTS WANTED! Specialist in world bank notes. Free price lists—buy and sell. Collections and consignments wanted. JAMES WARMUS, Box 728, Palm City, FL 34991-0728 U.S.A.

Books For Sale

Democratic Republic of Vietnam Coins and Currency. US \$35 payable to Howard A. DANIEL III. The Southeast Asian Treasury, PO Box 989, Deltaville, VA 23043-0989 USA. E-mail: howard@seasiantreasury.com

BOOKS ON BANK NOTES. Catalogues, bank histories, note printing, counterfeiting, ephemera, and more on regular free lists from Alistair GIBB, (IJ4), 17 Floors Place, Kirkcaldy, KY2 5SF, Fife, Scotland, UK.

NEW BOOK. *English State Lotteries 1694-1826.* History and collectors guide to the tickets and shares. £9. incl. UK p&p. Available from Geoffrey Grant, 19, Cyprus Gardens, London N3 1SP.

CHINESE AND WORLD BANK NOTES

WHOLESALE-RETAIL-BUY-SALE-TRADE



Specializing Chinese bank
notes: general, special, small
local etc.(including Tibet)

wholesale: Chinese Stamps,
Lottery Tickets, Coins, Telephone
cards etc.

Mr. Minhua Chang

Add: 503-31 Shan Jin Bei Zhai,
Chang Nin Rd., Shanghai 200051 P.R. China
Fax: 0086-21-62731744
E-mail: cmhsale@online.sh.cn

Send Classified Ads to:

Joseph E. Boling

P. O. Box 4718, Federal Way WA 98063-4718

Telephone: (253) 839-5199 FAX (253) 839-5185 E-Mail: joeboling@aol.com

ad deadlines: 1st of January, April, July, and October.

or to the

U.K. Advertising Manager:

Pam West

P.O. Box 257, Sutton, Surrey SM3 9WW, England

Telephone: 0181-641-3224

ad deadlines: 15th of December, March, June, and September.

Classified ad rate is US 40¢ or £.275p per word—30 word minimum (\$12.00 or £8.25p), payment in advance.



FIJI BANKNOTES

Selling old Fiji banknotes, rare QEII, KGVI, KGV issues, 5/- to £20. Great chance for serious advanced collectors/investors.

M. SHAMIM

GPO Box 1282, Suva, FIJI

phone ++679-478-481 FAX ++679-340-068

BUY—SELL—TRADE

Chinese bank notes (empire, ROC, PRC) and period documents; tokens; stocks and bonds; checks; food coupons; match labels; lottery tickets, etc.

Request my free lists and tell me your special interests.

I also need world paper money.

MOH Zon Dao

PO Box 085-232

Shanghai 200085

PEOPLES REPUBLIC OF CHINA

Fax ++86-21-6253-5330

The Presidential Singapore \$10,000 SPECIMEN Note

The 4th issue of Singapore's banknote bearing the portrait of Singapore's first President, Yusof bin Ishak with prefix **PN** denoting Presidential Notes. Only 20 pieces available on a first-come, first-serve basis. This premium edition is a must for all bank note collectors!



MONEYWORLD ASIA

International Wholesaler of Uncut Sheets and World Bank notes. We pay good prices for uncut sheets, Straits Settlements & Malaya and British Borneo

MONEYWORLD INT'L AUCTION

The Best Place to Consign Your Banknote from Asia

Achieved \$1,000,000 Sales in Every Auction

Priced at US \$200 each (price excludes packing and postage)

Main Office: 120 Cantonment Road, #03-00 Maritime House Singapore 089760

Contact Person: **Monica Kwok**

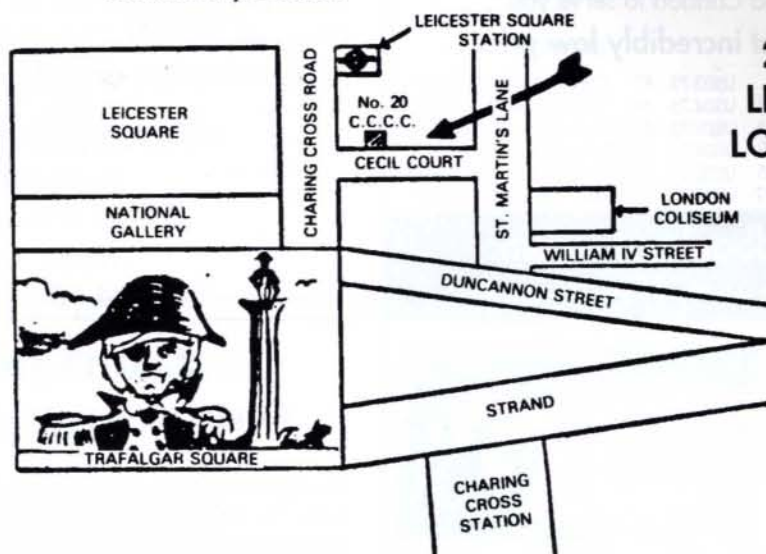
E-Mail: monica@moneyworld.com.sg

www.anybanknote.com

Colin Narbeth and Son LTD.

Banknote Specialists

VISIT OUR SHOP
at
20 CECIL COURT
LEICESTER SQUARE
LONDON WC2N 4HE



WRITE FOR FREE PRICE list to our Postal Address:

6 HALL PLACE GARDENS, ST. ALBANS, HERTS., U.K. AL1 3SP

Telephones: Shop 0207 379 6975 Home 01727 868542 FAX 01727 811244

E-mail: Colin.Narbeth@btinternet.com

Web Site: <http://www.xrmx.ukgateway.net/colin.narbeth>



THE ARAB WORLD
CONTACT OFFICE FOR HISTORICAL PAPER MONEY

بيع و شراء

★ SPECIALIZED IN ARABIC PAPER MONEY

FREE LIST: P.O. Box 29815, Dubai—United Arab Emirates
Tel: 818-754-1499 (U.S.A.) Fax: ++9714-346-2292 (Dubai)
e-mail: wmagal@hotmail.com



ITALIAN AND WORLD BANKNOTES

Over 4200 different notes in stock.
Free list on request by fax: ++39-0828-725694
or e-mail: antonio.tangredi@tin.it or by visiting
our home page: space.tin.it/io/aesawdnt

ANTONIO TANGREDI
P.O. BOX 71
84063 PAESTUM
ITALY

WORLD BANK NOTES KRAUSE STANDARD CATALOGS

DEAR FELLOW WORLD BANKNOTE COLLECTORS:

I hope all goes well with you. For a huge selection of world bank notes, for competitive wholesale prices, or for great I.B.N.S. member discounts on *Krause Standard Catalogs*, please contact me.

RETAIL LIST: My quarterly World Bank Note Stock List offers thousands of different conservatively graded types from Afghanistan-Zimbabwe at competitive prices. Specials each list.

WHOLESALE LIST: For those of you buying multiples for resale, you are sure to fill some inventory needs from my large offering of notes in small to large quantities at deep discounts.

KRAUSE STANDARD CATALOGS: For I.B.N.S. members only, I can offer 25% off list price (plus shipping) on this invaluable line of reference books. **Wanted! Overseas Dealers.** Additional discounts available for quantity purchasers. Contact for details.

BUYING: All world paper money or coins. Junks to gems. Singles to large quantities. Let me know what you have to sell.

MICHAEL J. MURRAY
BOX 373 - I.B.N.S.

PELL LAKE, WI 53157 USA

fax: (262)279-5887/email: mjmurray@genevaonline.com
Authorized Distributor for Krause Publications

www.e-worldbanknotes.com

Join the modern collecting community.

Buy banknotes online!

Offices in Europe and Canada to serve you.

Uncirculated notes at incredibly low prices

| | | | | | | | |
|------------------------|------|---------------------|------|---------|------|-----------------------|------|
| Example of our prices: | | | | USD3.75 | P3 | Cook Islands 3 Dollar | 1987 |
| USD3.50 | P106 | Bulgaria 2000 Leva | 1996 | USD4.75 | P69 | Tunisia .5 Dinar | 1973 |
| USD1.85 | P25 | Western Samoa | 1985 | USD1.75 | P71 | Tonga 1 Pa'ange | 1995 |
| USD5.00 | P40B | India 10 Rupees | 1962 | USD4.75 | P209 | Turkey 1000000 Lira | 1995 |
| USD3.50 | P8 | Vanuatu 200 Vatu | 1995 | USD0.50 | P64 | Venezuela 20 Bolivar | 1984 |
| USD1.00 | P253 | Russia 10000 Rubles | 1992 | USD3.00 | P15 | Belarus 100000 Ruble | 1999 |

www.e-worldbanknotes.com

Price-list can be ordered at: sales@e-worldbanknotes.com

**Chinese
Banknotes**
Wholesale - retail
Buy - sell - trade
Wantlists Solicited



Please write:

YU JIAN HUA

104 Middle School

Changchun 130041

Peoples Rep. of China

E-Mail: yuhh@public.cc.jl.cn

- Free Price List on Request
- Want Lists Solicited
- Quality Guaranteed
- Dependable
- Fast



MICHAEL MORRIS  **PAPER MONEY**
BUYING AND SELLING WORLD PAPER MONEY

P.O. Box 20046

Minneapolis, MN 55420

TEL: 952-881-9403

FAX: 952-888-4874

E-Mail: morris@sihope.com

www.sihope.com/~morris

Mention this ad for a 5% Discount

SCOTTISH NOTES

We specialize in Scottish banknotes and issue periodic listings for England, Ireland, Channel Islands, Commonwealth, etc. For our current free list, write Ian Fraser of:

PENTLAND COINS

Pentland House

15 Princes Street

Thurso, Caithness

KW14 7BQ SCOTLAND

BARRY BOSWELL

WORLD BANK NOTES BOUGHT AND SOLD

We offer a first class mail order service to collectors of world bank notes. Our sales lists are issued every six weeks and we can supply a good selection of notes from most countries of the world.

We also need contacts in all parts of the world who can supply us with both current and obsolete notes.

PLEASE CONTACT

BARRY BOSWELL

24 Townsend Lane, Upper Boddington,
Daventry, Northants, NN11 6DR, England

MEL STEINBERG & SON

World Paper Money



MEL STEINBERG

P.O. Box 752

San Anselmo, CA 94960

Telephone: (415) 453-9750

FAX: (415) 457-4432

**Our price lists contain extensive
listings of better world notes.**

Free on request.

INTERNATIONAL BOND & SHARE SOCIETY

Founded 1978 for the encouragement of Scripophily

The Directory

A Membership and Dealer directory, with full listings for the U.S.A., U.K., Germany and 40 other countries. Published annually.



The Journal

A quarterly magazine with 40+ illustrated pages of U.S., European & world news, research, auctions, and a diary of coming events.

FOR INFORMATION WRITE TO:

U.S.A.

Richard T. Gregg
15 Dyatt Place
P.O. Box 430
Hackensack, NJ 07602-0430
Tel: (+1) 201 489 2440
Fax: (+1) 201 592 0282

REST OF THE WORLD

Peter Duppa-Miller
Beechcroft
Combe Hay
Bath BA2 7EG, UK
Tel: (+44)(0) 1225 837271
Fax: (+44)(0) 1225 840583

OR VISIT OUR WEB SITE AT:

<http://members.aol.com/IBSSociety>

WORLD PAPER MONEY

from *Afghanistan*



to *Zimbabwe*

W. RIBI, CH-8309 HAKAB, SWITZERLAND

B. Frank & Son

**hold 3 auctions each year
in March, July & October.**

Over 300 lots of banknotes and another 800+ lots of Scripophily, Coins, Books, Medals and Tokens.

Catalogues FREE to anywhere in the World

B. Frank & Son

3 South Ave., Ryton, Tyne & Wear, NE40 3LD, England

Tel. 0191 413 8749, Overseas +44 191 413 8749

Fax 0191 413 2957, Overseas +44 191 413 2957

e-mail: bfrankandson@aol.com

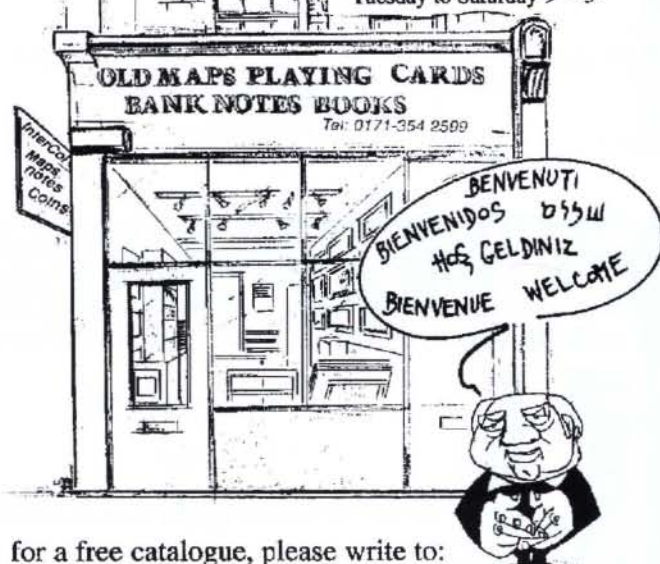
InterCol

visit Yasha Beresiner's Gallery

at 114 Islington High Street (in the Camden Passage) London N1

tel: 0171 354 2599

Tuesday to Saturday 9^{am} - 5^{pm}



for a free catalogue, please write to:

InterCol 43 Templars Crescent, London N3 3QR

Tel: 0181 349 2207 Fax: 0181 346 9539

E-Mail: yasha@compuserve.com

Please visit our Website: www.intercol.co.uk

Joel Shafer's

WORLD OF NOTES

- Divergent stock of moderately priced world paper money
- Accurate grading
- Superior customer service
- Consignments and appraisals welcome and done at very low fees
- Special offers for beginning numismatists

We BUY world paper money-individual notes, small groups, or large collections.

We attend a limited number of shows, so each convention features fresh material.

Coming soon:

website featuring selections not found on our price lists or shows.

IBNS Life Member #70; ANA Life Member #4404; LANSA #1360; Monthly contributor to BNR

Please write to receive our free price list:

Joel Shafer • World of Notes • PO Box 47322 • Phoenix, AZ 85068

(602) 674-9462 • Grbaypa@aol.com

WORLD PAPER MONEY

BRITISH COMMONWEALTH • AFRICAN
FRENCH • ITALIAN • WORLD

BUYING AND SELLING

SEND FOR FREE LIST:

MARK STRUMPF

P.O. BOX 369

OLNEY, MD 20830

TEL: (301) 924-2428

FAX: (301) 924-1482

WORLD BANKNOTES

BOUGHT AND SOLD—ANY QUANTITY
LARGEST STOCK OF BANKNOTES
IN THE WORLD

OVER 50,000,000 PIECES AVAILABLE
SEND FOR FREE WHOLESALE LIST

EDUCATIONAL COIN COMPANY

P.O. BOX 892

HIGHLAND, NY 12528 USA

Phone (845) 691-6100 • FAX (845) 691-4974

E-Mail: order@educationalcoin.com

www.educationalcoin.com

ORDER NOW



A History of Bermuda and Its Paper Money
brings the notes and history up to the year
2000.

224 pages in full color with all notes illustrated
Hardbound – \$69 postpaid.

NELSON PAGE ASPEN, M.D.

420 Owen Road

West Chester, PA U.S.A. 19380-4321

I.B.N.S. Book of the Year award, 2001



WORLD CURRENCY AND COLLECTIBLES

Free Price List—Strong Buy Prices

Erik Kafrissen

R.R. #3

Lanark, ON, Canada K0G IK0

Toll Free: 1-888-PERTH-10

Phone/Fax 613-278-0343

e-mail: perthmoney@aol.com

Website: www.perthmoney.com

WORLD PAPER MONEY

specialized in Poland, Russia & E.Europe



ATS notes

Free Price List

www.atsnotes.com

ats@atsnotes.com

Tom Sluszkiewicz

P.O.Box 54521, Middlegate Postal
BURNABY, B.C., CANADA, V5E 4J6

BUYING!

**BANKNOTES, ENGRAVINGS, STOCKS & BONDS, PRINTED DOCUMENTS,
PROOFS, SPECIMENS, ORIGINAL ART, PRESENTATION FOLDERS,
VIGNETTES, ALL POSTAGE & REVENUE & PRIVATE STAMP
RELATED ITEMS, B&W, ABNC. SALE LOTS
LARGE QUANTITIES & SINGLE ITEMS**

PH 212 489-8130
FAX 212 581-8130

ARTHUR H. MOROWITZ
CHAMPION
STAMP CO., INC.
BANKNOTE DIVISION

432 WEST 54TH ST.
NYC, NY 10019

**SEND FOR YOUR FREE BANKNOTE
SPECIMENS OF THE WORLD PRICE LIST**

BUYING AND SELLING WORLD PAPER MONEY

FREE DISCOUNT SALES LISTS
PERIODIC AUCTIONS
FAST SERVICE

WORLD WIDE NOTAPHILIC SERVICE

P.O. BOX 5427 - I
VALLEJO, CA 94591 U.S.A.
(707) 644-3146

QUALITY BANKNOTES

Bought and Sold

- World • Commonwealth
- British isles • Military

Send for Free List

NOTABILITY

"Mallards" Chirton
Devizes Wiltshire SN10 3QX
England
Tel/FAX 01380 723961

If you are interested in

World Currency

You should be Receiving our Publications

Three Illustrated Auction Catalogues Annually

Featuring rare and choice gold and silver coins of the world and Mexico as well as Ancient coinage and World Paper Money. A sample catalogue is \$20 postpaid including prices realized. An annual subscription is also available. **The cost is \$60 within the U.S. \$80 outside the U.S.**

Ponterio & Associates, Inc.



R.H. PONTERIO #308



619-299-4044
(800) 854-2888
1818 Robinson Avenue
San Diego, CA 92103

GERMAN AND WORLD NOTES

IF YOU WANT A GOOD SELECTION OF WORLD NOTES,
A FREE PRICE LIST AND FAIR PRICES.

IF YOU WANT NOTES THAT ARE PRICED FOR
THE COLLECTOR AND NOT THE LAST LOTTERY WINNER.

IF YOU WANT QUALITY & DEPENDABLE SERVICE—
THEN TRY OUR LIST.

PHILIP P PHIPPS

BOX 31

EMSWORTH, HANTS

PO 10 8AX U.K.

TEL & FAX: 44 - 1243 - 376086 E-MAIL: p.p.phipps@tesco.net

KABC

P.O. Box 89

Carlisle

Cumbria CA3 0GH

England

Tel: No. 01228 819149

Fax: No. 01228 521176

E-Mail: kaustin@kabc.freemove.co.uk

銀紙

**Send for free price list of
CHINESE banknotes to
KEITH AUSTIN**

BRITISH COMMONWEALTH WORLD BANK NOTES

Bought and sold

JAK

(J. R. Leonard)

S.A.E. for quality notes—Regular lists

**31, VAPRON ROAD
MANNAMEAD
PLYMOUTH PL3 5NJ U.K.**

STEMA

di WALTER NASI, LM 139

PO Box 50
I-41051 Castelnuovo R. (MO)
ITALIA

Tel. ++39-59-798622
Fax ++39-59-7579028
BUYING AND SELLING

We are really interested in world notes, particularly
ITALIAN, French and Italian colonies,
and WWII occupation.
E-Mail Bancostema@tiscalinet.it

Juri Rudich The Baltic States & Russia

Web: www.infonet.ee/~rudich

E-mail: rudich@infonet.ee

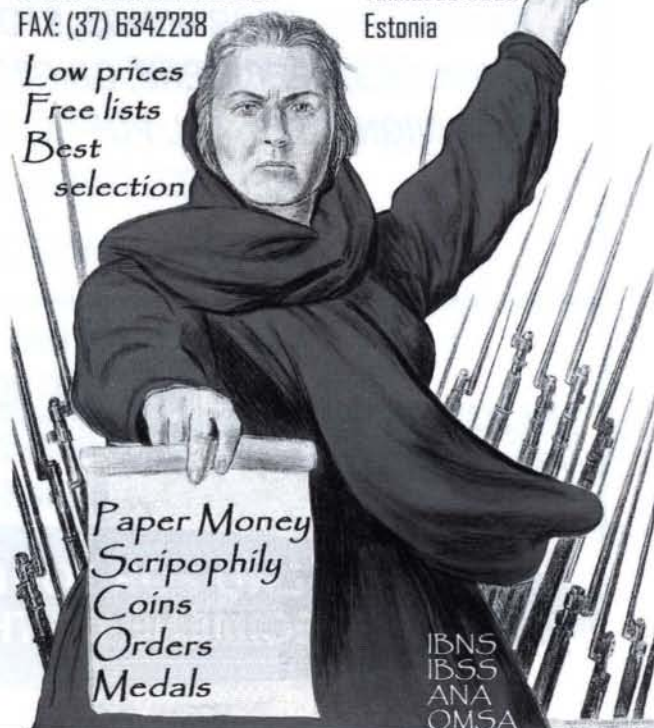
FAX: (37) 6342238

P.O.Box 201

Tallinn EE10503

Estonia

*Low prices
Free lists
Best
selection*



COINCRAFT

opposite the British Museum

**44-45 Great Russell Street
London WC1B 3LU**

(020) 7636 1188 (020) 7637 8785

FAX (020) 7323 2860

(020) 7637 7635

EMAIL info@coincraft.com

WEBSITE www.coincraft.com

We buy & Sell

British and World Banknotes

Open Monday-Friday

9:30-5:30,

Saturday 9:30-2:30

opposite the British Museum



COINCRAFT

"Nice people to do business with"

BANKNOTES

FRANCE FRENCH COLONIES WORLD



English
spoken

Hablamos
español



QUENTIN

21 RUE DE FECAMP 75012 PARIS FRANCE
PH : 33 1 42 71 37 94 / FAX : 33 1 42 71 37 54
e-mail : quentinf@worldnet.fr

Please, send me your free monthly banknote list

Name _____

Address _____

E-mail / Tel _____

BANKNOTES of the WORLD



Buying/Selling

Free price lists to serious collectors

TONY PISCIOTTA

P.O. Box 596, Olney, MD 20832

(301)-774-7791

E-mail: Tonymotes@aol.com

website: www.banknotesoftheworld.com

WORLD BANKNOTES

MILITARY PAYMENT CERTIFICATES

ALLIED MILITARY CURRENCY

PLEASE SEND SASE
FOR OUR FREE LISTS

**THINK OF OUR
GENEROUS OFFER
WHEN YOU SELL!**



ESSIE KASHANI

P.O. BOX 8374

ROWLAND HEIGHTS, CA

91748

U.S.A.

TELEPHONE

(909) 627-2776

FAX

(909) 627-3996

SERVING

SINCE 1980

E-mail: kashani10@aol.com

I.B.N.S.

ANA

SPMC

LANSA

BRITISH COMMONWEALTH AFRICAN and ARABIC BANKNOTES



Buying and selling quality world banknotes. Request free lists and tell us your special interests. Dealers, ask for interesting wholesale lists.

MILT BLACKBURN

I.B.N.S. LM-18

Box 33888 Station "D"

Vancouver BC V6J 4L6 Canada

FAX: (604) 733-5968

Telephone: (604) 733-5922

Major Ukrainian Philatelic Sale in September 2001

Zabijaka Auctions proudly announces its 85th Mail Sale (closing on September 15, 2001), which features more than 600 lots of Ukrainian philately. In addition, the auction catalog offers more than 200 direct sale lots, which are available without bidding.

These auctions present exclusively Ukrainian material and offer an outstanding opportunity for collectors to obtain scarce, seldom-seen items at very reasonable prices. Most of the auction consists of classic trident-overprinted stamps, including many local issues. Also featured in this auction are trident overprints applied by handmade wooden devices. Some of these are extremely rare, with only two or three copies known.

To obtain the illustrated and well-described auction catalog, please write to: Mr. V. Zabijaka, P.O. Box 3711, Silver Spring, MD 20918, U.S.A. You may also view the auction catalog on the internet at <http://www.collectormall.com/stamps/zabijaka/default.htm>.

I also invite all of you to learn about an exciting philatelic organization—the Ukrainian Philatelic and Numismatic Society — by viewing its web page at: <http://www.upns.org>.

Index to Advertisers

| | | | |
|--|-------------------|--|--------------------|
| E. K. Aboagye | 54 | Jeronimo Luiz | 55 |
| Richard Ainsworth | 54 | Moh Zon-dao | 56 |
| The Arab World | 57 | Moneyworld Asia | 56 |
| Nelson Page Aspen | 60 | Michael Morris Paper Money | 58 |
| Keith Austin | 62 | Michael J. Murray | 55, 57 |
| Milt Blackburn | 63 | Colin Narbeth | 57 |
| Stojan Blazanovic | 54 | Walter Nasi | 62 |
| Barry Boswell | 58 | Notability | 61 |
| Champion Stamp Co. | 61 | Julian Papenfus Family Trust | Back cover |
| Minhua Chang | 55 | Pentland Coins | 58 |
| Coincraft | 62 | Perth Numismatics | 60 |
| Howard A. Daniel III | 55 | Philip Phipps | 62 |
| Clive and Richard Dennett | 54 | Tony Pisciotta | 63 |
| Educational Coin Company | 60 | Ponterio and Associates | 61 |
| B. Frank & Son | 59 | Freres Quentin | 63 |
| Steve Gericke | 54 | W. Ribi | 59 |
| Alistair Gibb | 55 | Juri Rudich | 62 |
| Geoffrey Grant | 55 | M. Shamim | 56 |
| William G. Henderson | Inside Back Cover | Tom Sluszkiewicz | 60 |
| InterCol | 59 | Spink & Son, Ltd | Inside front cover |
| International Bond and Share Society | 59 | Mel Steinberg | 58 |
| M. Istomin | 54 | Mark Strumpf | 59 |
| JAK (J. R. Leonard) | 62 | Antonio Tangredi | 57 |
| Essie Kashani | 63 | James Warmus | 55 |
| Dmitry Kharitonov | 54 | George and Jane White | 55 |
| P. Kichenbrand | 54 | www.e-worldbanknotes.com | 58 |
| Michael Knabe | 54 | World of Notes | 59 |
| Alexander Kosonogov | 54 | World Wide Notaphilic Service | 61 |
| Krause Publications | 3 | Yu Jian Hua | 58 |
| Morris Lawing | 55 | | |

WORLD BANKNOTES



(Specialist in Chinese Banknotes)



We stock all types of World Bank Notes (no U.S. notes). We have notes for all collectors from beginners to the advanced. Our stocklist is large and takes 4-6 sections to complete. Special large listing for Chinese Bank Notes. We also try to stock many of the new issues from all countries. Sample of current list 50¢ (\$1 overseas) each. Subscriptions still \$4.75. (Canada \$5.75, \$12.00 overseas).

Dealers/Investors: We have one of the largest stocks of inexpensive World Banknotes, most of which are UNC. Both new and older issues. Sample list 50¢ (\$1 overseas).

Buying: Our retail or dealer customers are our number one source for material. We need to buy a lot of banknotes. Always looking for collections, dealer stocks, or new overseas sources. We need sources in just about all countries, especially for new issues. What is available? Please write with description and price.

WILLIAM G. HENDERSON

P.O. Box 73037, Puyallup, WA 98373-0037

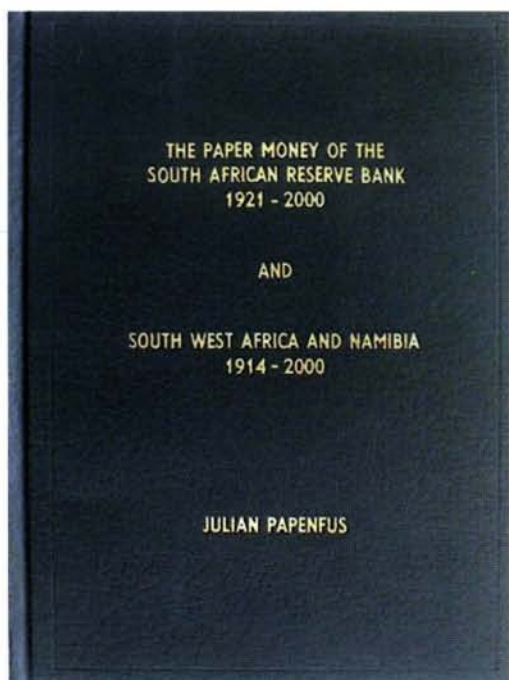
Phone: (253) 848-9194

FAX: (253) 770-0880

I.B.N.S. LM#17

BUY/SELL/TRADE

ANA LM 1998



This beautiful publication of 253 pages with 443 magnificently printed full-colour pictures of the "Big Five" and all bank notes, specimens and rarities with most recent market prices given in U.S. dollars. This is the paper used and the size is 8 1/2 and 11 5/8 inches (209 x 298 mm) bound in green art leather with golden lettering. This book is the result of 12 years research and 45 years of paper-money collecting by the author Julian Papenfus. Notes

are printed mostly in a large size of 95 x 176 mm with real sizes shown individually. The book is only sold on a personalised basis to individuals with their own number and name printed in the preface of the book.

The price of \$215 includes packaging, insurance and airfreight to any destination in the world.

Send your name and address and a complete South Africa, South West Africa and Namibia collection in book-form will be yours for only \$215. Payment should please be made in favour of (Julian Papenfus JPF Trust) or transferred into First National Bank account # 51681045379, Bank code 230-133, Bethlehem 9700, South Africa. Please direct all your correspondence to the author, P.O. Box 62, Bethlehem 9700, South Africa. Tel: +2758-303-3455. Fax: +2758-303-1475. Email: jpf.trust@intekom.co.za

